


A BOOK
& OF
CHORUSES

CHADWICK
MC CONATHY
& BIRGE
MIESSNER &

George H. Davis
L.D.S. College



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A Book of Choruses

for

High Schools and Choral Societies

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Preface

THE aim of this volume is to present to the high school students of the country a collection of choruses comparable by every artistic standard with the material offered for their study of literature.

However, it is too representative and significant a collection to be confined exclusively to schools; it suits the needs of every enterprising normal school, college chorus, and choral society intent on adding good music to its repertoire.

Beginning with Palestrina these examples of choral music show the development of each historic period, culminating in a broad survey of contemporary music. All important schools are represented by some of their finer examples. In the choice of this material care has been exercised not only to avoid selections which because of frequent use have become over-familiar, but also to select those which will appeal to the imagination of students of high school age and will lie within their vocal capacities and interpretative powers. In the music education of the youth of our country there has been a tendency to overemphasize the past. The present volume, while including adequate representation of earlier music, concerns itself largely with the contemporary composer and with an appreciation of what his idiom will contribute to the music of the future. This feature alone distinguishes the book as an important linking up of the musical thought of our younger generation with contemporary art expression. The high school pupils of to-day take as naturally to the modern harmonic and structural idiom of music as they do to the scientific manifestations of the age, such as radio, wireless, telephone, and the conquest of the air.

In the superficial examination of this book, the rhythmic and chromatic richness of much of the music may appear to offer difficulties beyond the powers of the average high school chorus. On the contrary, an analysis of the selections will show that these difficulties lie rather in the appearance of the music than in its performance. The test of a satisfactory composition for study by a high school chorus lies in the joy and spontaneity with which the composition can be sung after it is learned rather than in the effort involved in mastering it. Some compositions are as difficult to perform when learned as when first sung at sight, while others of seemingly greater intricacy are of so natural a vocal character that they "sing themselves." This "singable" quality is another distinguishing feature of the selections in this book, and the teacher will find that his students will return with eager interest to a frequent repetition of these choruses.

It is unfortunate that much of the music studied by high school pupils is laid aside after a single performance instead of remaining with them as one of their choice possessions. Just as great literature is read and re-read with the keenest delight, so does good music constantly improve with closer acquaintance. The editors believe that the selections in this book possess the essential quality of permanence.

Although this book represents the artistic culmination of a series for the grades, its content and use are not associated with or confined to any one set of books, but are offered as the musicianly goal of all grade school methods. Despite differing opinions as to classroom procedure, it is unanimously agreed that music understood and well performed is the ultimate aim of all school instruction. Thus, in principle and in actual acceptance, "A Book of Choruses" transcends any narrowing influence and becomes the common heritage of all school generations.

Furthermore, an examination of "A Book of Choruses" will show that it is not in the least "school-bookish." Certainly the classical masterpieces taken from the versions authorized by the composers themselves possess their own mature flavor. The contemporary composers who were invited to contribute to the book were entirely free to give full play to a spontaneous expression of their genius, in no sense a "writing down" to school students.

In so brief a summary of the scope and content of the book it seems almost superfluous to point out two other distinguishing features: the typography of the music and the program notes. The typography is the result of research in developing a handcraft process which lends unique grace, elegance, clarity, and symmetry to the printed page.

Following the music is provided a section on music appreciation, including a series of notes and classified indices. The former have been modeled on the "notes" in most symphony programs, but they offer in addition a background of personal commentary on the composers and their work. Too much emphasis cannot be placed on the importance of these notes in rounding out an appreciation of the music through an acquaintance with the underlying incentives and purposes which inspired the creative impulse of poet and composer.

The editors and publishers wish to acknowledge the courtesies of many who have granted permissions for the use of copyright material which they control. If any undiscovered rights have been inadvertently overlooked, they will welcome corrective information for the sake of justice and historical accuracy.

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A BOOK OF CHORUSES

Land of Our Hearts

JOHN HALL INGHAM

Andante molto sostenuto

GEORGE WHITEFIELD CHADWICK

Land of our hearts, up - on whose boun-teous breast _____ Earth's wea-ry sons from

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The melody begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading into the second line.

man - y lands find rest, _____ Bind us in love that we may ev - er

The second system continues the melody with a forte (*f*) dynamic and includes a crescendo (*cresc.*) leading into the third line.

be _____ One blood, one Na - tion, ev - er - last - ing - ly, _____ Bind us in

The third system continues the melody with a piano (*p*) dynamic and includes a molto crescendo (*molto cresc.*) leading into the fourth line.

love that we _____ may ev - er be _____ One blood, one Na - tion, ev - er - last - ing - ly.

love that we

The fourth system concludes the chorus with a forte (*f*) dynamic and includes a piano (*p*) dynamic at the end.

Caravan Song

ALFRED H. HYATT

GEORGE W. CHADWICK
Composed for this Book

Moderato

p

Un - der the tent of night the des - ert dreams,

p

f

Pierc - ing the ho - ly si - lence each star gleams,

p

f

And here at

rest

And here the wan - d'ring car - a - van Is gath - er - ed, tired cam - el, wear - y

p

f

f

Caravan Song

3

man. With silk from looms of Ind, from Man - da - lay

With silk from looms of Ind, from Man - da - lay

Jew - els and gold, and spic - es from Ca - thay The car - a - van has marched since

Jew - els and gold from Ca - thay.

ear - liest light, And now it rests be - neath the tent of night.

Caravan Song

L'istesso tempo.

"Lord of the des - ert, Al - lah,

acc. ad lib.

Praise to thee be given, For thou once more hast shel-tered Us 'neath the tent of heav-en!"

Al - lah!_

Al - lah!_

Al - lah!_

Caravan Song

5

Un - der the tent of night, hark! one by one _____ The

tents are fold - ed, and the store, _____ and the store Of

rich - es on its jour - ney, _____ on its jour - ney goes once more. _____ The

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a time signature of 2/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Un - der the tent of night, hark! one by one _____ The tents are fold - ed, and the store, _____ and the store Of rich - es on its jour - ney, _____ on its jour - ney goes once more. _____ The". The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano) and *f* (forte).

Caravan Song

gor-geous day _____ like a pa - vil - ion blue, _____ Limned in with gold un -

day _____ like _____ a pa - vil - ion blue, _____ Limned in with gold un -

folds it - self a - new; _____ On goes the car - a - van till

end of light _____ And once a - gain _____ is spread the tent of night.

Caravan Song

7

f *acc. ad lib.* *f*

Lord of the desert, Al - lah,

dim. *p* *3*

Praise to thee for night, Bless us up-on our jour-ney Through the day's gold-en light!"

dim. *p* *3*

dim. *p* *3*

f *dim.* *p* *3* *pp*

Al - lah! Al - lah! Al - lah!

Summer Night

WILLIAM O. LORD

W. OTTO MIESSNER

Con moto

Composed for this Book

The piano introduction consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is 15/8. The music features a series of chords in the upper staves and a melodic line in the bass staff, marked *mf*.

With sentiment

f. mf

The vocal and piano accompaniment section consists of five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The subsequent systems have vocal lines in treble and bass clefs, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 15/8. The lyrics are: "Time of youth and joy and roses Summer pleasures throng. Love - ly sum - mer pleas-ures throng. Love - ly sum - mer pleas-ures throng. Pleas - - ures throng." The piano accompaniment is marked *mf*.

June — her fair - est charm dis-clos - es, Now, — but not for long!

Now a lit - tle while but nev - er last - ing long!

Now a lit - tle while but nev - er last - ing long!

Now a while but not for long!

ten.

mf All — the day is gay with flow - ers, Moon - beams play in qui - et bow - ers;

mf All the day is gay with flow - ers, Moon - beams play in qui - et bow - ers;

mf All the day is gay — with flow - ers, Moon - beams play in qui - et bow - ers;

mf All — is gay with flow - ers, Moon - beams play in bow - ers;

mf

f Hark, through hap - py ten - der laugh - ing hours *ff* Life's gold - en song.

f Hark, through ten - der laugh - ing hours *ff* Life's gold - en song.

f Hark, through ten - der laugh - ing hours *ff* Life's gold - en song.

f Hark, through ten - der laugh - ing hours *ff* Life's gold - en song.

f *ff*

The first system of the musical score for 'Summer Night'. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first staff has a forte (*f*) dynamic marking and the second staff has a fortissimo (*ff*) dynamic marking. The lyrics are: 'Hark, through hap - py ten - der laugh - ing hours Life's gold - en song.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Joy — and life o - ver-flow - ing, Eyes spar - kle mer-ry and bright, —

mf With joy and life o - ver-flow - ing, Eyes spar - kle bright, —

mf With joy and life — o - ver-flow-ing, And eyes so mer-ry and bright, —

mf Joy o - ver - flow - ing, Eyes spar - kle bright,

The second system of the musical score for 'Summer Night'. It consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: 'Joy — and life o - ver-flow - ing, Eyes spar - kle mer-ry and bright, —' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ff
Hearts — so ten-der-ly glow - ing, Rar - est rap-ture be-stow - ing,

f
With hearts so ten-der-ly glow - ing, Now rar-est rap-ture be-stow - ing,

f
Our hearts with hap-pi-ness deep - ly glow-ing, Now rar-est rap-ture be-stow-ing, Oh —

f
Hearts deep - ly glow - ing, Rap - ture be - stow - ing,

f

mf Sum - mer night! *mp* Sum - mer night!

mf Sum - mer night! *mp* Sum - mer night!

mf Blithe - some and light *mp* Fair — sum-mer night!

mf Blithe - some and light *mp* Fair — sum - mer night!

mf

Summer Night

mf *broad* *rit.* *Coda*

Time of youth and joy and ros - es, Love - ly sum - mer night!

mf *rit.* *Coda*

Time of youth and joy and ros - es, Love - ly, love - ly sum - mer night!

mf *rit.* *Coda*

Time of youth and joy and ros - es, Love - ly, love - ly sum - mer night!

mf *rit.* *Coda*

Time of ros - es, Sum - mer night!

mf *rit.* *Coda*

mp

TENORS

Oars splash, rise and fall,

BASSES

Cool, calm wa - ters call,

a tempo *mf* *f* *rit.*

TENORS

Far off ech - oes sound;

BASSES

Moon - light all a-round,

cresc.

cresc.

Mu-sic en-tranc - ing fills the air, Pleas-ure en-hanc - ing mel - o - dy rare,

cresc.

Mu - sic en - tranc - ing, Pleas - ure en - hanc - ing,

Pleas - ure en-hanc - ing,

cresc.

Mu - sic en-tranc - ing, Our pleas - ure en - hanc - ing,

cresc.

Mu - sic en - tranc - ing, Pleas - ure en - hanc - ing,

cresc.

Summer Night

ff

Hearts _____ are dancing, Fan - cies are fair!

ff

Now _____ are hearts danc-ing, Fan - cies are fair! _____

ff

Now _____ are _____ hearts danc-ing, Fan - cies are _____ fair! _____

ff

All hearts are danc-ing, Fan - cies are fair! _____

ff

mp

Wa - ter lil - ies white, Fra-grant sum - mer night!

mp

Wa - ter lil - ies white, O fra-grant summer night!

mp

Wa - ter lil - ies white, Fra-grant sum - mer night!

mp

Wa - ter lil - ies white, Fra-grant sum - mer night!

molto rit.

*

*The following four measures may be sung without accompaniment

deces - - - *cen* - - - *do*

Slow - ly we glide, Where shad - ows hide;

Slow - ly we glide, Where shad - ows hide;

Slow - ly we glide, Where shad - ows hide;

Slow - ly we glide, Where shad - ows hide;

molto rit.

Out in the star - light, In - to the far night

molto rit.

Float - ing, drift - ing in the star - light, In the star - light, In - to the far night Dreaming

molto rit.

Float - ing, Drift - ing,

molto rit.

Float - ing in the star - light, Out in - to the far night,

Summer Night

p Dream - - ing! *pp* (SOLO VOICE) Dream - - ing!

p Dream - - ing!

p Dream - - ing!

p Dream - - ing!

p *rit.* *pp*

mp a tempo *rit.* *D.S.*

Coda mp

pp Sum - mer night! Love - ly night!

mf Lovely summer night, Lovely summer night, Lovely summer night, Lovely summer night!

mp Sum - mer night! Sum - mer night!

Sum - mer night! Sum - mer night!

R.H.

Sum - mer night, fair sum - - mer

Lovely summer night, Oh, fair summer night Fair sum - mer

Sum - - mer night, Oh, fra - grant sum - mer

Sum - - mer night, Oh, fra - grant sum - mer

ff marc. molto et rit.

night! _____

night! _____

night! _____

night! _____

a tempo molto cresc. accel.

ff fff

*Ped. **

WILLIAM E. HENLEY

Spring's Message

EDWARD B. BIRGE
Composed for this Book

Allegro moderato

mf The ways are

ff *sf* *poco rit.* *mf* *a tempo*

green with the glad - den - ing sheen Of the young year's fair - est

daugh - ter. O the shad - ows that fleet o'er the spring - ing

sf *poco rit.* *a tempo*

wheat! O the mag - ic of run - ning wa - - - ter!

f *mf*

with warmth

The spir - it of spring is in

poco rit. *a tempo*

ev - 'ry - thing, The ban - ners of spring are stream -

Spring's Message

ing, We march to a tune from the fives of June, And

life's a dream worth dream - ing.

poco moderato

What Na - ture has writ with her lust - y

poco moderato

f

mf poco ritard

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "wit Is word - ed so wise - ly and kind - ly That". The piano accompaniment is in bass clef with the same key signature. The music features a mix of eighth and sixteenth notes, with some rests and ties.

wit Is word - ed so wise - ly and kind - ly That

Second system of the musical score. The vocal line continues with the lyrics: "who - e'er is dipped in her man - u - script Must up and". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one sharp.

who - e'er is dipped in her man - u - script Must up and

Third system of the musical score. The vocal line concludes with the lyrics: "fol - low her blind - ly." followed by a double bar line. The piano accompaniment also concludes with a double bar line. The key signature remains one sharp.

fol - low her blind - ly.

Fourth system of the musical score. This system features a piano solo. The piano part is in bass clef with a key signature of one sharp. It begins with a forte dynamic marking (*f*) and a tempo marking of *Tempo I*. The music consists of chords and moving lines in both hands.

f *Tempo I*

Spring's Message

mf Now the sum - mer prime is her blith - est

rhyme In the be - ing and the seem - - - ing, And

they who have heard the o - ver - word, And they who have

cres -

8va

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into five systems. The first system contains the vocal melody and piano accompaniment for the first line of lyrics. The second system continues the vocal melody and piano accompaniment. The third system contains the vocal melody and piano accompaniment for the second line of lyrics. The fourth system continues the vocal melody and piano accompaniment. The fifth system contains the vocal melody and piano accompaniment for the third line of lyrics. The piano accompaniment includes various musical notations such as chords, arpeggios, and dynamic markings. The lyrics are written below the vocal melody.

heard the o - ver - word Know life's a dream worth

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

cen - do *f*

This system contains the third and fourth staves. The piano accompaniment features chords and single notes. The lyrics 'cen - do' are written below the vocal staff, with a dynamic marking of *f* (forte) appearing below the piano staff.

dream - ing, *ff* A

This system contains the fifth and sixth staves. The vocal line has a long note followed by a rest. The piano accompaniment has rests in the first half and then enters. The lyrics 'dream - ing,' are written below the vocal staff, with a dynamic marking of *ff* (fortissimo) and a section marker 'A' appearing below the piano staff.

ff 8va *ff*

This system contains the seventh and eighth staves. The piano accompaniment features dense chords and arpeggios. The dynamic marking *ff* appears on both staves, and '8va' (octave) is written above the right-hand staff.

broadly dream worth dream - ing.

This system contains the ninth and tenth staves. The vocal line has long, broad notes. The piano accompaniment has long, broad notes. The dynamic marking *broadly* is written above the vocal staff. The lyrics 'dream worth dream - ing.' are written below the vocal staff.

This system contains the eleventh and twelfth staves. The piano accompaniment features chords and single notes. The lyrics are not present in this system.

The Song of General Boom

(La Grande Duchesse)

English version by
ABBIE FARWELL BROWN

JACQUES OFFENBACH

SOLO

1. With a sword that is long and flash - ing,
shout on the field of bat - tle,

with spirit
mf *f*

CHORUS

Thump - ing his heels! With a man-nergal-lant and dash - ing, That's how he
Hark to his growl! Then the teeth of the foe-men rat - tle, Oh, what a

f *mf* *f*

CHORUS

feels! My ev-'ry hair on end is bris - tling, Stiff to the sky! For when I
howl! I know they soon will be re - treat - ing, Yes, by and by! And then my

mf *f*

hear the bul-lets whis-tling, A Ti-ger am I! To hear the bul-lets
din-ner I'll be eat-ing, A Ti-ger am I! My din-ner I'll be

cresc.

CHORUS

SOLO

whis-tling, A Ti-ger am I! O! O!
eat-ing, A Ti-ger am I! O! O! A bing bang boom, ta

f

ra da da da boom! A Gen-ral am I with a name Boom Boom! A bing bang boom, ta

The Song of General Boom

CHORUS

ra da da boom! A Gen-'ral am I with a name Boom Boom! A bing bang boom, ta

ra da da boom! A Gen-'ral is he with a gen-'ral boom. A bing bang boom, ta

ra da da boom! A Gen-'ral is he with a gen-'ral boom! 2. When I gen-'ral boom.

1st 2nd

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand. The vocal line is written in a single staff with lyrics. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes the word 'CHORUS' above the vocal line. The second system continues the vocal melody. The third system includes first and second endings for the vocal line, marked '1st' and '2nd' respectively. The piano accompaniment provides a steady rhythmic foundation throughout the piece.

The Heavens, Resounding

mand con - stel - la - tions are beam - ing, He leads the gold - en orb of
 tell it from na - tion to na - tion; Re - ech - o it the world a -

beam - ing, are beam - ing, He leads, he leads the gold - en orb of
 na - tion to na - tion; Re - ech - o it the world a - round, a -

day,
 round!

day,
 round!

As forth in glo - ry, re - splen - dent - ly gleam - ing, It
 He reign - eth, reign - eth, and all his cre - a - tion With

leaps on its ce - les - tial way, It leaps on its ce - les - tial way.
 ev - er - last - ing joy is crown'd, With ev - er - last - ing joy is crown'd.

cresc.

cresc.

cresc.

f

mf

p

f

p cresc.

f

sf

p

f

ff

ff

Mexican Serenade

ARTHUR GUITERMAN

GEORGE W. CHADWICK

Composed for this Book

*a la Tango.**p*

When the lit-tle ar-ma - dil-lo,

p

With his head up-on his pil-low, Sweet-ly

p

When the lit-tle ar-ma - dil-lo,

Sweet-ly

p

With his head up-on his pil-low, Sweet-ly

*a la Tango.**p**mf**p**cres.*

Sweet-ly rests, And the par-ra-keet and the lin - do, Flit-ting past my cab - in

*mf**p**cres.*

rests, And the par-ra-keet and the lin - do, Flit-ting past my cab - in

mf

rests, Sweet-ly rests,

mf

rests, Sweet-ly rests,

*mf**p**cres.*

Mexican Serenade

win-dow, flit-ting past my cab-in win-dow, Seek their nests;

win-dow, flit-ting past my win-dow, Seek their nests, seek their nests; When the

Flit-ting past my win-dow, Seek their nests, seek their nests;

Flit-ting past my win-dow, Seek their nests, seek their nests;

O-ver Po-po-ca-te-pet-l, Drop-ping dew,

mists of eve-ning set-tle Drop-ping

O-ver Po-po-ca-te-pet-l, Drop-ping dew, drop-ping

Drop-ping

Like the con-dor, o-ver yon-der, Still I

dew, Like the con-dor, o-ver yon-der, Still I *p* pon-der, ev-er fon-der, still I

dew, drop-ping dew, Still I *p* pon-der, ev-er fon-der, still I

dew, drop-ping dew, Still I *p* pon-der, ev-er fon-der, still I

pon-der, ev-er fon-der, Dear, of you! *p* Señ-o-ri-ta *f con affetto*

pon-der, ev-er of you! *p* Señ-o-ri-ta *f*

pon-der, ev-er of you! *p* Señ-o-ri-ta *f*

pon-der, ev-er, ev-er of you! *p* Señ-o-ri-ta *f*

Mexican Serenade

Ma - ra - qui - ta, Muy bo - ni - ta, Hear me

Ma - ra - qui - ta, Muy bo - ni - ta, Hear me

ri - ta, Ma - ra - qui - ta, bo - ni - ta, Hear me

ri - ta, Ma - ra - qui - ta, bo - ni - ta, Hear me

weep! Ma - ra - qui - ta, po - bre - ci - ta,

weep! hear me weep! Ma - ra - qui - ta, po - bre - ci - ta, po - bre -

weep! hear me weep! Ma - ra - qui - ta, po - bre - ci - ta, po - bre -

weep! hear me weep! Ma - ra - qui - ta, po - bre - ci - ta, po - bre -

The musical score is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains four vocal staves and two piano staves. The second system contains four vocal staves and two piano staves. The lyrics are in Spanish. The score includes various musical notations such as dynamics (p, f, cres.), articulation (accents), and phrasing (slurs, ties). The piano part features a mix of chords and moving lines, with some triplets in the second system.

po-bre-ci-ta, hear me weep!

ci-ta, po-bre-ci-ta, hear me weep!

ci-ta, po-bre-ci-ta, hear me weep!

ci-ta, po-bre-ci-ta, hear me weep!

May no rev-o-lu-tion shock you,

May the earth-quake gen-tly

May no rev-o-lu-tion shock you,

May the earth-quake gen-tly

Mexican Serenade

mf *p* *cres.*

To re - pose, While the sen - ti - men - tal pan - thers Sniff the

rock you To re - pose, While the sen - ti - men - tal pan - thers Sniff the

mf *p* *cres.*

To re - pose, to re - pose,

rock you To re - pose, to re - pose,

f *cres.* *f*

pol - len lad - en an - thers, sniff the pol - len lad - en an - thers Of the rose!

pol - len lad - en an - thers, sniff the an - thers Of the rose, of the

cres. *f* *cres.* *f*

Sniff the an - thers Of the rose, of the

Sniff the an - thers Of the rose, of the

And the moon is soft-ly shin-ing O'er the
 rose! While the pel-i-can is pin-ing,
 rose! And the moon is soft-ly shin-ing O'er the
 rose!

stream, May the song that I am sing-ing
 O'er the stream, May the song that I am sing-ing Send a ten-der ca-dence
 stream, o'er the stream, o'er the stream, Send a ten-der ca-dence
 O'er the stream, o'er the stream, Send a ten-der ca-dence

Mexican Serenade

f con affetto.

Send a ten-der ca-dence wing-ing Thro' your dream! _____ Señ - o -

legato wing-ing, send a ca - dence Thro' your dream! _____ *f* Señ - o -

legato wing-ing, send a ca - dence Thro' your dream! _____

legato wing-ing, send a ca - dence Thro' your dream, Thro' your dream!

p *cres.* ri - ta Ma - ra - qui - ta, Muy bo - ni - ta,

p *cres.* ri - ta Ma - ra - qui - ta, Muy bo - ni - ta,

f *p* *cres.* Señ - o - ri - ta Ma - ra - qui - ta, bo - ni - ta,

f *p* *cres.* Señ - o - ri - ta Ma - ra - qui - ta, bo - ni - ta,

Hear me weep! Ma-ra-qui-ta, po-bre-

Hear me weep, hear me weep! Ma-ra-qui-ta, po-bre-

Hear me weep, hear me weep! Ma-ra-qui-ta, po-bre-ci-ta,

Hear me weep, hear me weep! Ma-ra-qui-ta, po-bre-ci-ta,

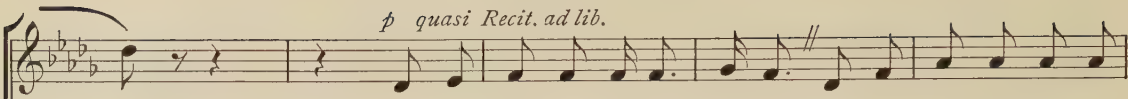
ci-ta, po-bre-ci-ta, hear me weep!

ci-ta, po-bre-ci-ta, po-bre-ci-ta, Hear me weep!

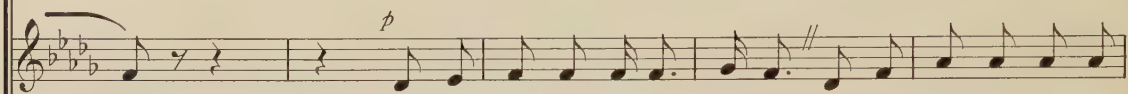
po-bre-ci-ta, po-bre-ci-ta, Hear me weep!

po-bre-ci-ta, po-bre-ci-ta, Hear me weep!

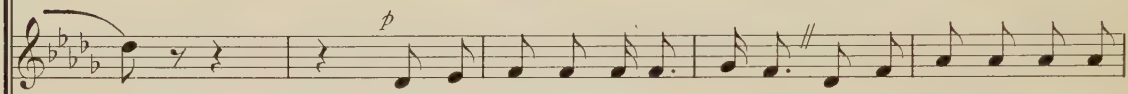
Mexican Serenade

p quasi Recit. ad lib.

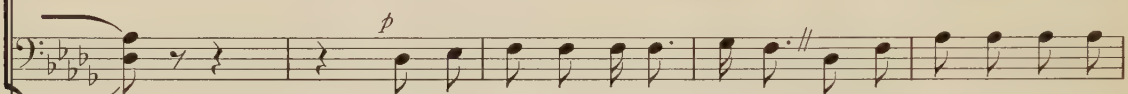
But the night is grow-ing wet-ter, So I guess that you had



But the night is grow-ing wet-ter, So I guess that you had



But the night is grow-ing wet-ter, So I guess that you had



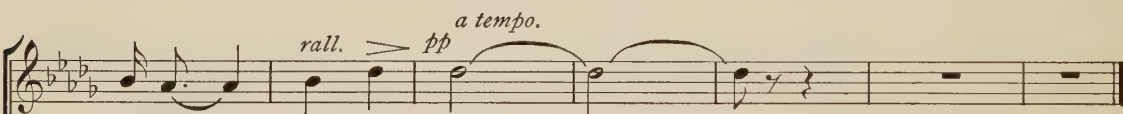
But the night is grow-ing wet-ter, So I guess that you had



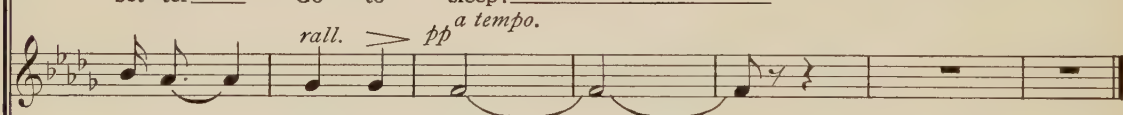
ca -

lan - do

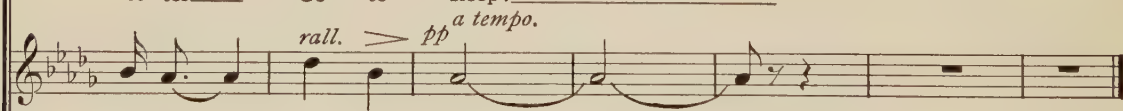
pp



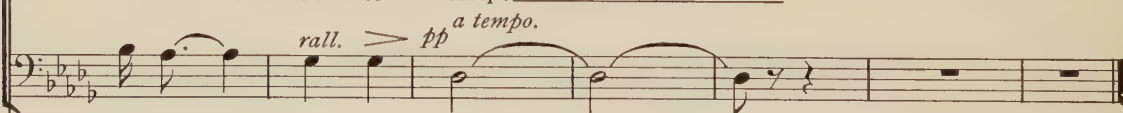
bet-ter Go to sleep!



bet-ter Go to sleep!



bet-ter Go to sleep!



bet-ter Go to sleep!



a tempo.

p

pp

Loving Father

Jesu Dulcis Memoria

English version by
ABBIE FARWELL BROWN

VITTORIA

Lov - ing Fa - - ther, om - nip - o - tent, Who rul - est,
Je - su dul - - cis me - mo - ri - a dans ve - ra,

Lov - ing Fa - ther, om - nip - o - tent, Who rul -
Je - su dul - cis me - mo - ri - a dans ve -

Lov - ing Fa - ther, om - nip - o - tent, Who rul -
Je - su dul - cis me - mo - ri - a dans ve -

Lov - ing Fa - - ther, om - nip - o - tent, Who rul - - est
Je - su dul - - cis me - mo - ri - a dans ve - - ra

rul - - est in the fir - - ma-ment, fir -
ve - - ra cor - - di gau - di - a, gau -

est in the fir - - ma-ment,
ra cor - - di gau - di - a,

- - est in the fir - - ma - ment, in
ra cor - - di gau - di - a, cor -

in the fir - - ma - ment, rul - - est in
cor - - di gau - di - a, ve - - ra cor - -

- - ma-ment.
di - a, Spread o - ver all cre -

fir gau - - ma - ment. Spread o - - ver all cre -
gau - di - a, sed su - - per mel et

the fir - - ma - ment. Spread o - - ver all cre -
di gau - di - a, sed su - - per mel et

the fir - - ma - ment. Spread o - ver all cre - a -
di gau - di - a, sed su - per mel et om -

Loving Father

a - - - - - ted things, o - ver all
om - - - - - ni - a, su - per mel

dim.

a - - - - - ted things, o - ver all cre -
om - - - - - ni - a, su - per mel et

a - - - - - ted things, o - ver all cre -
om - - - - - ni - a, su - per mel et

dim.

ted things, cre
ni - a, et

cre - a - ted things, The grace of thy be - nig -
et om - ni - a e - jus dul - cis prae - sen -

p

a - - - - - ted things, The grace of thy be -
om - - - - - ni - a e - jus dul - cis prae -

a - - - - - ted things, The grace of thy be -
om - - - - - ni - a e - jus dul - cis prae -

p

- a - - - - - ted things, The grace of
om - - - - - ni - a e - jus dul -

- - - - - nant wings, Of thy be - nig - nant wings.
- - - - - ti - a, dul - cis prae - sen - ti - a.

p

nig - - - - - nant wings, Of thy be - nig - nant wings.
sen - - - - - ti - a, dul - cis prae - sen - ti - a.

nig - - - - - nant wings, Of thy be - nig - nant wings.
sen - - - - - ti - a, dul - cis prae - sen - ti - a.

p

thy be - nig - nant wings.
- cis prae - sen - ti - a.

pp rit.

The Tide Rises, the Tide Falls

HENRY W. LONGFELLOW

JULIUS ROENTGEN
Composed for this Book

Lento *p* *più p*

The tide ris - es, the tide falls, The twi-light

The tide ris - es, the tide falls, —

p *con ped.*

dark - ens, the cur - lew calls; A-long the sea sands

piu p *poco cresc.*

the twi-light dark - ens, the cur - lew calls, —

sempre cresc. *f*

damp and brown The trav - 'ler has - tens to - ward the town, And the

sempre cresc. *cresc.* *f*

The Tide Rises, the Tide Falls

tide ris - es, the tide falls. *p* Dark-ness set - tles on roofs and
 Dark-ness set - tles
sf *dim.* *p*
poco cresc. walls, But the sea, the sea *poco cresc.* in the dark-ness calls;
 on roofs and walls, But the sea, the sea in the dark - ness calls;
pp The lit - tle waves, with their soft, white hands, *poco cresc.* Ef - face the foot - prints
pp *poco cresc.*
pp *poco cresc.*

The musical score is written for voice and piano. The voice part is in a single staff with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings (*sf*, *dim.*, *p*, *poco cresc.*, *pp*). There are also triplet markings in the piano part.

The Tide Rises, the Tide Falls

in the sands And the tide rises, the tide

falls. The morn-ing breaks, the steeds in their stalls, Stamp and

The morn-ing breaks, the steeds in their stalls, Stamp and neigh as the hos-ler calls, The day re-turns, but

Stamp and neigh as the hos-ler calls,

The Tide Rises, the Tide Falls

neve - er - more. Re - turns the trav - 'ler to the shore And the tide ris - es, the tide falls.

cresc. *f* *cresc.* *f* *cresc.* *f* *dim.* *p* *rit.* *pp*

Emer's Farewell to Cucullain

ALFRED PERCEVAL GRAVES

CHARLES VILLIERS STANFORD

Arranged for this Book

Andante

O might a maid confess her secret
But go! Con - na - cia's hos - tile trum - pets

1. O might a maid confess her long - ing To one who
2. But go! Con - na - cia's trum - pets call thee, Thy char - iot

long call - ing thee,

dear - ly loves but can-not speak! A - las! I had not hid-den to thy
mount and ride the ridge of war, And proved what-ev - er feat of arms be-
dear - ly loves mount and ride

A The bleed - ing and smil - ing cheek; *rall.* of Lis - more; *a tempo*
wrong - ing fall thee, A bleed-ing heart be - neath - a smil - ing cheek; I had not
The hope and pride of E - mer of Lis-more; Ah, then re-

stemm'd my bit - ter tears from start - ing, And thou hadst learned my bo-som's dire dis-
turn, my he - ro, girt with glo - ry, To knit my vir - gin heart so near to

And thou hadst learned my bo-som's dire dis- To knit my vir - gin heart so near to
tress, thine, And That all the who pain, seek thy cru - el pain of E - rin's

part - ing Had passed, Cu - cul - lain, sto - ry Shall find its lov - ing
part - ing Had passed in thy fond ca - ress. sto - ry Shall find in let - letters linked with mine.

My Heart Ever Faithful

Andante con molto

JOHANN SEBASTIAN BACH

mf
legato

My heart—ev-er faith-ful Sing prais - es, be joy - ful,

mf
p

My heart—ev-er faith-ful Sing

prais - es, be joy - ful, Sing prais - es, be joy - ful, Sing prais - es to God. My

heart—ev-er faith-ful Sing prais - es, be joy - ful, Sing prais - es, be joy - ful, Sing

p

This system contains the first three measures of the piece. The vocal line is in G major, starting on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present at the beginning of the piano part.

prais - es to God.

mf

This system contains measures 4 through 6. The vocal line continues with a half note D5, followed by a whole rest. The piano accompaniment continues with the same rhythmic pattern. A mezzo-forte (*mf*) dynamic marking is present in the piano part.

My heart—ev-er faith-ful Sing

dim.

This system contains measures 7 through 9. The vocal line has a whole rest for the first two measures, followed by a half note G4. The piano accompaniment continues. A diminuendo (*dim.*) dynamic marking is present in the piano part.

prais - es, be joy - ful, Sing prais - es, be joy - ful, Sing prais - es to God. Sing

This system contains the final three measures of the piece. The vocal line continues with a half note A4, followed by a whole rest. The piano accompaniment concludes with the same rhythmic pattern.

My Heart Ever Faithful

prais-es, be joy-ful, Sing prais - - - es, be joy - -

dim.

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'prais-es, be joy-ful, Sing prais - - - es, be joy - -'. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A 'dim.' (diminuendo) marking is present at the end of the system.

- - - ful, My heart-ev-er faith-ful Sing prais - es, be joy - ful, Sing

p

This system contains the second line of the vocal melody and the second system of the piano accompaniment. The vocal line continues with the lyrics '- - - ful, My heart-ev-er faith-ful Sing prais - es, be joy - ful, Sing'. The piano accompaniment continues with the same rhythmic pattern. A 'p' (piano) dynamic marking is present at the start of the system.

prais - es, be joy - ful, Sing prais - es to God.

mf

This system contains the third line of the vocal melody and the third system of the piano accompaniment. The vocal line concludes with the lyrics 'prais - es, be joy - ful, Sing prais - es to God.'. The piano accompaniment continues. A 'mf' (mezzo-forte) dynamic marking is present in the middle of the system.

cresc.

This system contains the final line of the piano accompaniment. It features a 'cresc.' (crescendo) marking, indicating a gradual increase in volume. The piano part continues with the same rhythmic pattern until the end of the piece.

Native Music

SAMUEL LOVER

VICTOR HERBERT

Composed for this Book

f Oh! na - tive mu - sic! be - yond com - par - ing The sweet - est far on the *p*

With animation and warmth
(For rehearsal only) *f* *p*

ear — that falls, *f* Thy gen - tle num - bers the heart re - mem - bers, Thy

f

strains en - chain us in ten - der thralls. Thy tones *p* *cresc.* en - dear - ing, Or
Thy tones en - dear - ing, *p* *cresc.*

p *cresc.*

lov - er, kneel - ing at beau - ty's shrine, The bard who dreams by the

haunt - ed streams, All, all are touch'd by the pow'r di - vine!

haunt - ed streams, All, all are touch'd by the pow - er di - vine! The

, All are touch'd by the pow'r di - vine!

cap - tive cheer-less, The sol - dier fear-less, The moth - er - taught by Na - ture's

hand, — Her child when weep-ing, Will lull to sleep-ing With

dim.

dim.

dim.

some sweet song of her na - tive land! Ah! na - tive mu - sic be -

na - tive land!

p *f* *In time*

p *f* *In time*

yond com-par - ing The sweet - est far on the ear — that falls, Thy

p

p

cresc.

tones en-dear - ing, Or sad or cheer - ing, The ab - sent soothe on for-eign
 Thy tones en-dear - ing, Or sad or cheer - ing, Thy tones the ab-sent soothe on for-eign

cresc.

tones en-dear - ing, Or sad or cheer - ing, The ab - sent soothe on for-eign

f Ah! Broaden

strand; Ah! who can tell, who can tell What a ho - ly spell Is in the
 strand; Ah! Ah! Ah!

f Broaden

ff rit.

song of our na - tive land.

ff rit.

ff rit.

Sea Fever

JOHN MASEFIELD*

Allegro con spirito

HENRY HADLEY

Composed for this Book

f *mf*

I must go— down to the seas a-gain, to the lone-ly sea and the sky, And

f *mf*

f (For practice only) *mf*

all I— ask is a tall ship, and a star to steer her by; And the

f

wheel's kick and the wind's song and the white sail's shak-ing, And a

* From "Salt Water Ballads," by JOHN MASEFIELD, by special arrangement with THE MACMILLAN CO., Publishers.

grey mist on the sea's face, and a grey dawn break - ing. I

The first system of the musical score for 'Sea Fever'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are 'grey mist on the sea's face, and a grey dawn break - ing. I'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include a piano (*p*) marking at the end of the first phrase.

must go down to the seas a - gain, for the call of the run - ning tide Is a

The second system of the musical score. The vocal line continues with the lyrics 'must go down to the seas a - gain, for the call of the run - ning tide Is a'. The piano accompaniment maintains its rhythmic pattern. Dynamics include a piano (*p*) marking at the end of the first phrase.

wild call and a clear call that may not be de - nied; And

The third system of the musical score. The vocal line concludes with the lyrics 'wild call and a clear call that may not be de - nied; And'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include a piano (*p*) marking at the end of the first phrase, and a forte (*f*) marking at the end of the second phrase.

Sea Fever

The musical score for 'Sea Fever' is presented in a four-system format. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. The score includes dynamic markings such as *cresc.*, *ff*, *f*, and *mf*. The first system covers the lyrics 'all I ask is a wind - y day with the white clouds fly - ing, And the'. The second system covers 'flung spray and the blown spume, and the sea - gull's cry - ing. I'. The third system covers 'must go down to the seas a - gain, to the va - grant gyp - sy life, To the'. The fourth system continues the piano accompaniment with the *mf* marking.

all I ask is a wind - y day with the white clouds fly - ing, And the

cresc. *ff* *f*
flung spray and the blown spume, and the sea - gull's cry - ing. I

cresc. *ff* *f*

mf
must go down to the seas a - gain, to the va - grant gyp - sy life, To the

mf

gull's way and the whale's way where the wind's like a whet - ted knife; And

cresc. *f* *mf*

cresc. *f* *mf*

cresc. *f* *mf*

all — I — ask is a mer - ry yarn from a laugh - ing fel - low - ro - ver, And

p

p

p

qui - et sleep and sweet dream when the long trick's o - ver.

Slower *a tempo* *f*

Slower *a tempo* *f*

Slower *a tempo* *f*

The Boy and the Brook

HENRY WADSWORTH LONGFELLOW

Moderately, but not dragged, and with expression

CHARLES WAKEFIELD CADMAN *

Composed for this Book

mf

The piano introduction consists of two staves. The right hand features a continuous, flowing melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

mp BARITONE SOLO

Brook, from what moun-tain dost thou come?

O my

mp

The piano accompaniment for the first vocal line features a right hand with a steady eighth-note pattern and a left hand with a simple harmonic accompaniment.

brook - let cool and sweet! _____

*mf**mf*

I

The piano accompaniment for the second vocal line continues with the same eighth-note pattern in the right hand. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

come from yon moun - tain high and cold. Where

li - eth the new snow on the old, And

melts in the sum - mer heat.

The Boy and the Brook

SOLO *mp* *with tenderness, somewhat slower*

Brook, to what gar - den dost thou go? O my brook - let cool and

sweet! _____

mp

I go to the gar - den in the vale Where

mp

to the gar - den in

(for rehearsal only)

all night long the night-in - gale Her love-song doth re - peat

all night long the doth re - peat

The Boy and the Brook

61

A trifle slower, very suavely, with more ardor

SOLO *mf*

Brook, to what

ff più mosso *mf*

foun - tain dost thou go? O my brook - let cool and

sweet, O my brook - let cool and sweet, O my

cres *cen*

brook - let cool and

do *do*

sweet!

f (with more spirit)

I go to the foun - tain, to the foun - tain, to the

f

faster, with more spirit

foun - tain at whose brink The

f

(not too fast, yet happily)

maid that loves thee comes to drink, And when - ey - er she looks there -

(not too fast, yet happily)

The musical score is written for voice and piano. It begins with a key signature of two sharps (F# and C#) and a common time signature. The first system shows the vocal line with the lyrics 'sweet!' and 'I go to the fountain, to the fountain, to the'. The piano accompaniment consists of chords and single notes. The second system continues the vocal line with 'fountain at whose brink The' and features a long note for 'brink'. The piano part has a more active accompaniment with eighth notes. The third system starts with the tempo/mood instruction '(not too fast, yet happily)' and the lyrics 'maid that loves thee comes to drink, And when - ey - er she looks there -'. The piano part continues with a similar accompaniment style.

The Boy and the Brook

63

in, I rise to meet her, and kiss her chin, And my

joy is then com - plete.

a tempo *faster*

8va

8va

Pedal

ff

December

JOHN CLARE
From *The Shepherd's Calendar*

FRANK VAN DER STUCKEN
Composed for this Book

f *moderato*

1. Glad Christ - mas comes, and ev - 'ry hearth Makes room to
2. Each house is swept the day be - fore, And win - dows

mf

give him wel - come now; E'en want will dry its tears in
stuck with ev - er - greens; The snow is be - som'd* from the

p

mirth, And crown him with a hol - ly bough. Though tramp - ing
door, And com - fort crowns the cot - tage scenes. Gilt hol - ly

mf

'neath a win - try sky, O'er snow - y paths and ri - my
with its thorn - y pricks, And yew and box, with ber - ries

f *mf*

stiles, The house - wife sets her spin - ning by, To bid him
small, These deck th'un - us - ed can - dle - sticks And pic - tures

* besomed = swept

with on her the

wel - come hang - ing with on her the smiles. wall.

Chorus of Bacchantes

Philemon and Baucis

English translation by ABBIE FARWELL BROWN

CHARLES GOUNOD

Allegretto

8va

p

pp

Chil - dren of jol - li - ty and pleas - - ure Whirl in a

mad - ly mer - ry band, Fol - low the wild - ly wov - en

meas - ure, Smite the braz - en cym - bals in hand.

1. The wolf and pan - ther sleep - ing, A -
2.

wak - en at the sound, And wild with joy, the fur - ry woodland folk come

To fawn and play a - round, Up - on the moonlit ground.

leap - ing, To fawn and play a - round, Up - on the moon-lit

Ah! ground. Chil - dren of jol - li - ty and pleas - - - ure,

ff *p*

Detailed description: This is a musical score for a chorus of Bacchantes. It consists of six systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The tempo and dynamics are indicated by 'ff' (fortissimo) and 'p' (piano). The lyrics are written below the vocal lines. The piano part features a mix of chords and moving lines, with some sections being more active than others. The vocal lines are melodic and expressive, with some parts being more rhythmic than others. The overall mood is festive and lively.

Chorus of Bacchantes

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five systems, each with a vocal line and a piano accompaniment line.

System 1: The vocal line begins with a *cresc.* marking and a *ff* (fortissimo) dynamic. The lyrics are "Loud - er and loud - er beat the meas - - ure! Down the wood-land". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

System 2: The vocal line continues with the lyrics "al - leys we fly, We cry! Come join the rev - el roll - ing". The piano accompaniment consists of chords and single notes.

System 3: The vocal line continues with the lyrics "by, We cry! Come fol - low now the rev - el of Bac - chan - tes! Down". The piano accompaniment continues with chords and single notes.

System 4: The vocal line continues with the lyrics "by, We cry! Come fol - low now the rev - el of Bac - chan - tes! Down". The piano accompaniment continues with chords and single notes.

System 5: The vocal line continues with the lyrics "by, We cry! Come fol - low now the rev - el of Bac - chan - tes! Down". The piano accompaniment continues with chords and single notes.

dim. poco a poco

wood-land ways we fly; We cry! O gath-er with the mer-ry Cor-y-

dim.

ban-tes! The rev-el pass-ing by, We cry! We call, Oh,

pp

fol-low, fol-low all!

8va

The musical score is written for a vocal ensemble and piano. It consists of four systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat). The tempo and dynamics markings are *dim. poco a poco*, *dim.*, *pp*, and *8va*. The lyrics are: "wood-land ways we fly; We cry! O gath-er with the mer-ry Cor-y-", "ban-tes! The rev-el pass-ing by, We cry! We call, Oh,", and "fol-low, fol-low all!". The piano accompaniment features a variety of textures, including arpeggiated chords, block chords, and a final section with an 8va marking.

I Remember

HENRY WADSWORTH LONGFELLOW

HORATIO PARKER

Rather slowly *p*

I re - mem - ber the black wharves _____ and the slips, And the

I re - mem - ber the black wharves and the slips, And the

I re - mem - ber the black wharves and the slips, And the

p

sea - tides toss - ing free; And the Span - ish sail - ors with

sea - tides toss - ing free; And the Span - ish sail - ors with

sea - tides toss - ing free; And the Span - ish sail - ors with

beard - ed lips, And the beau - ty and mys - ter - y of the ships, And the

beard - ed lips, And the beau - ty and mys - ter - y of the ships, And the

beard - ed lips, And the beau - ty and mys - ter - y of the ships,

mag - ic of the sea. And the voice of that

mag - ic of the sea. And the voice of that way - ward

And the mag - ic of the sea. And the voice of that way - ward

The musical score is written for voice and piano. The vocal part consists of three systems of staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two systems of staves, each with a grand staff (treble and bass clefs) and the same key signature. Dynamics include *f* (forte) and *p* (piano). There are also crescendo and decrescendo hairpins. The lyrics are written below the vocal staves. The first system of the vocal part has three lines of lyrics. The second system has two lines. The third system has one line. The piano part has two systems, each with two staves. The first system of the piano part has two lines of music. The second system has two lines. The third system has two lines. The fourth system has two lines. The fifth system has two lines. The sixth system has two lines. The seventh system has two lines. The eighth system has two lines. The ninth system has two lines. The tenth system has two lines. The eleventh system has two lines. The twelfth system has two lines. The thirteenth system has two lines. The fourteenth system has two lines. The fifteenth system has two lines. The sixteenth system has two lines. The seventeenth system has two lines. The eighteenth system has two lines. The nineteenth system has two lines. The twentieth system has two lines. The twenty-first system has two lines. The twenty-second system has two lines. The twenty-third system has two lines. The twenty-fourth system has two lines. The twenty-fifth system has two lines. The twenty-sixth system has two lines. The twenty-seventh system has two lines. The twenty-eighth system has two lines. The twenty-ninth system has two lines. The thirtieth system has two lines. The thirty-first system has two lines. The thirty-second system has two lines. The thirty-third system has two lines. The thirty-fourth system has two lines. The thirty-fifth system has two lines. The thirty-sixth system has two lines. The thirty-seventh system has two lines. The thirty-eighth system has two lines. The thirty-ninth system has two lines. The fortieth system has two lines. The forty-first system has two lines. The forty-second system has two lines. The forty-third system has two lines. The forty-fourth system has two lines. The forty-fifth system has two lines. The forty-sixth system has two lines. The forty-seventh system has two lines. The forty-eighth system has two lines. The forty-ninth system has two lines. The fiftieth system has two lines. The fifty-first system has two lines. The fifty-second system has two lines. The fifty-third system has two lines. The fifty-fourth system has two lines. The fifty-fifth system has two lines. The fifty-sixth system has two lines. The fifty-seventh system has two lines. The fifty-eighth system has two lines. The fifty-ninth system has two lines. The sixtieth system has two lines. The sixty-first system has two lines. The sixty-second system has two lines. The sixty-third system has two lines. The sixty-fourth system has two lines. The sixty-fifth system has two lines. The sixty-sixth system has two lines. The sixty-seventh system has two lines. The sixty-eighth system has two lines. The sixty-ninth system has two lines. The seventieth system has two lines. The seventy-first system has two lines. The seventy-second system has two lines. The seventy-third system has two lines. The seventy-fourth system has two lines. The seventy-fifth system has two lines. The seventy-sixth system has two lines. The seventy-seventh system has two lines. The seventy-eighth system has two lines. The seventy-ninth system has two lines. The eightieth system has two lines. The eighty-first system has two lines. The eighty-second system has two lines. The eighty-third system has two lines. The eighty-fourth system has two lines. The eighty-fifth system has two lines. The eighty-sixth system has two lines. The eighty-seventh system has two lines. The eighty-eighth system has two lines. The eighty-ninth system has two lines. The ninetieth system has two lines. The ninety-first system has two lines. The ninety-second system has two lines. The ninety-third system has two lines. The ninety-fourth system has two lines. The ninety-fifth system has two lines. The ninety-sixth system has two lines. The ninety-seventh system has two lines. The ninety-eighth system has two lines. The ninety-ninth system has two lines. The hundredth system has two lines.

I Remember

way - ward song Is sing - ing and say - ing still: "A boy's will is the

song Is sing - ing and say - ing still: "A boy's will is the

song Is sing - ing and say - ing still: "A boy's will is the

song Is sing - ing and say - ing still: "A boy's will is the

wind's will, And the thoughts of youth are long, long thoughts."

wind's will, And the thoughts of youth are long, long thoughts."

wind's will, And the thoughts of youth are long, long thoughts."

wind's will, And the thoughts of youth are long, long thoughts."

Harvest Song

DORA READ GOODALE

*In lively time**With much spirit and strong attack*MABEL W. DANIELS
Composed for this Book

f Sing! the lav - ish Au-tumn waits, —

All the har-vest wealth to bring; — She is at her pal - ace gates —

ff Sing! Sing! — She shall fling her ban-ners free —

ff She shall fling her ban-ners

Harvest Song

legato

Gol-den-rods shall, one by one, Light their torch - es by the sun — For the

legato

free — Gol-den-rods shall

f attacca

har - vest rev - el - ry, the har-vest rev - el - ry! — Sing! the dis - tant

f attacca

For the har-vest rev - el - ry! Sing!

for - ests top, Hold — her splen-dor, an - swer-ing, — Kind-ling sig-nal fires a -

the for - ests

Harvest Song

75

new — Then sing! — Sing! — Hill and hol - low

mf

mf

blos - som gay, Field and for - est, brake and brier, Wear - ing hol - i -

Hill — and blos - som - s gay, — Brake — and bri - er,

cresc.

cresc.

cresc.

day at - tire For a re - gal hol - i - day, a

Broadly f

f

Harvest Song

poco rall. *Faster, with enthusiasm*

re - gal hol - i - day, Then sing! the lav - ish Au - tumn waits, She — is at her

poco rall. *a tempo*

rall. *ff*

pal - ace gates. Then sing!

rall. *ff*

rall. *animato* *rall.* *ff*

How Lovely are the Messengers

From St. Paul

FELIX MENDELSSOHN-BARTHOLDY

*Andante ãon moto*ALTO *p*

(♩ = 132)

How love - ly are the mes - sen - gers that preach us the gos - pel of

p *sempre legato*

peace. How love - ly are the mes - sen - gers that preach us the gos - pel of

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter rest followed by a half note, then continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand, some of which are beamed together.

peace, the gos - pel of peace, the mes - sen - gers that

BASS *p*

How love - ly are the mes - sen - gers that

The second system continues the vocal melody and piano accompaniment. A 'BASS' section is indicated in the bass clef staff, starting with a rest and then a half note. The piano accompaniment continues with chords and single notes.

This system continues the musical composition. The vocal melody and piano accompaniment are consistent with the previous systems. The piano part features chords in the right hand and single notes in the left hand.

preach — us the gos - pel of peace. How love -

preach us the gos - pel of peace. How love - ly are the mes - sen - gers that

The fourth system includes a vocal line with a long note on 'preach' and a piano accompaniment. The piano part continues with chords and single notes.

This system concludes the musical piece. It features the same vocal melody and piano accompaniment as the previous systems. The piano part ends with a final chord in the right hand and a single note in the left hand.

How Lovely are the Messengers

SOPRANO

f To all _____ the

ly are they that preach us the gos-pel of peace. To all the

TENOR

f To all _____ the

preach us the gos-pel of peace, the words _____ of peace. To all the

cre - scen - do al *f*

na - tions is gone forth the sound of their words, to all _____ the

na - tions is gone forth the sound of their words, the sound _____

sf na - tions is gone forth the sound of their words, to all _____ the

na - tions is gone forth the sound of their words, to all _____ the

The musical score is written for Soprano, Tenor, and Piano. The Soprano and Tenor parts are in treble clef with a key signature of one sharp (F#). The Piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staves. Dynamics such as *f* (forte) and *sf* (sforzando) are indicated. The piano part includes the words *cre - scen - do al* under some of the chords.

na - tions is gone forth the sound of their words, _____ is
_____ is gone, _____ is gone forth the
na - tions is gone forth the sound of their
na - tions is gone, _____ is gone forth the sound of their

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is the piano accompaniment. The lyrics are distributed across these staves, with some words appearing on multiple staves. The music is in G major and 4/4 time.

gone forth the sound of their words. _____
sound _____ of _____ their words.
words, _____ their words. How love - ly are the mes - sen - gers that
words, _____ the sound. _____ How

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics continue across the staves, with some words appearing on multiple staves. The music is in G major and 4/4 time.

How Lovely are the Messengers

f

How love - ly are the mes - sen-gers that preach us the gos-pel of

f

How love - ly are the mes - sen-gers that preach us, that

preach us the gos - pel of peace, the mes - sen-gers that preach us, that

love - ly are the mes - sen-gers, the mes - sen-gers that preach

dim. *p*

peace, they that preach us the gos - pel of

dim.

preach us the gos - pel of peace, that preach us the gos - pel of

dim. *p*

preach us the gos - pel, the gos - pel of peace, that preach us the gos - pel of

dim. *p*

us, that preach us the gos-pel of peace, the gos - pel of

peace. To all _____ the na - tions is gone forth the sound of their words.

peace, To

peace. To all _____ the na - tions,

peace.

To

cresc. all _____ the na - tions is gone forth the sound of their words; To

To

cresc. To all _____ the na - tions

cresc.

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "peace. To all _____ the na - tions is gone forth the sound of their words." The score includes various musical notations such as rests, notes, and dynamic markings like *cresc.* and *f*. The piano part features a complex accompaniment with many chords and moving lines.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The vocal line consists of three staves of treble clef. The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "all the na - tions is gone forth the sound of their words, is". The piano part features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. There are dynamic markings such as *f* (forte) and *fz* (forzando). The score concludes with a final chord in the piano part.

all the na - tions is gone forth the sound of their words, is

all the na - tions is gone forth the sound of their words, is

all the na - tions is gone forth the sound of their words, is

Is gone forth the sound of their

gone forth the sound of their words, to all the na - tions is

gone forth the sound of their words, to all the na - tions is

gone forth the sound of their words, to all the na - tions is

words, is gone forth the sound of their words, to all the na - tions is

gone forth the sound of their words, through-out all the lands their glad

gone forth the sound of their words, through - out all the lands their glad

gone forth the sound of their words, through-out all the lands their glad

gone forth the sound of their words, through-out all the lands their glad

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, with lyrics 'gone forth the sound of their words, through-out all the lands their glad'. The fifth staff is the piano accompaniment, featuring a flowing melody in the right hand and a steady bass line in the left hand.

ti - - dings.

ti - - dings. *p* How love - ly are the mes - sen - gers that

ti - - dings.

ti - - dings.

dim.

The second system of the musical score consists of five staves. The top four staves are vocal parts. The lyrics for the Soprano and Alto parts are 'ti - - dings.' and 'ti - - dings. How love - ly are the mes - sen - gers that'. The Tenor and Bass parts have 'ti - - dings.'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) and *dim.* (diminuendo).

How Lovely are the Messengers

How love - ly they that
 preach us the gos - pel of peace. How love - ly are the mes - sen -

preach us the gos - pel of peace, they that preach us the
 - - gers that preach us the gos - pel of peace, that preach us the
 preach that preach us the gos - pel of peace, that preach us the
 preach us the gos - pel of peace, the

gos - pel of peace.

gos - pel of peace.

gos - pel of peace.

gos - pel of peace.

legato

sf

p

The Stars in Heaven

JOSEF RHEINBERGER

*Adagio.**pp*

The stars are shin - ing in heav - en, The o - cean waves flash in re - ply; Be -

pp

low they are call - ing and beck - 'ning In an - swer they gleam from on high. And

dim. *pp*

dim. *pp*

The Stars in Heaven

soft - ly breez - es, *ff*

dolciss. soft - ly whis - per the breez - es, In ec - sta - sy trem - bles the main; *ff* Through

all flows love, pure and ho - ly, My heart on - ly know - eth its pain! *dim. pp* The

dim. pp its The

bright stars are wan - d'ring in heav - en, The o - cean waves cease - less - ly move; Ah!

pain! The bright stars are wan - d'ring in heav - en, The o - cean waves cease - less - ly move; Ah!

bright stars are wan - d'ring in heav - en, The o - cean waves cease - less - ly move; Ah!

f

why should they care if, of mor - tals, *dim. p mf*

move; Ah! why should they care if, of mor - tals, One heart is dy - ing of love! Ah!

why should they care if, of mor - tals, One heart is dy - ing of love! Ah!

dim. p mf

why should they care if, of mor - tals, One heart is dy - ing of love. *f dim. pp rit.*

f dim. pp rit.

Sweet is Tipperary

DENIS A. MCCARTHY

CHARLES VILLIERS STANFORD
Composed for this Book

Ah, _____ sweet is
Ah, _____ sweet is

1. Ah, _____ sweet is Tip - pe - ra - ry in the spring-time of the year, When the
2. Ah, _____ sweet is Tip - pe - ra - ry in the spring-time of the year, When the

haw - thorn's whiter than the snow, When the feath-er folk as-sem-ble and the
mists are ris-ing from the lea, When the Gol-den Vale is smil-ing with a

When the
When the

air is all a - trem - ble with their sing - ing, with their sing - ing and their
beau - ty all be - guil - ing and the Suir _____ goes croon - ing, goes
sing - ing,
Suir goes croon - ing,

and the air is all a - trem - ble with their sing - ing,
with a beau - ty all be - guil - ing and the Suir goes

fro; When Queen - ly Slieve - na - mon
sea; When the shad - ows and the show'rs

wing - ing to and fro; When Queen-ly Slieve - na - mon puts her
croon - ing to the sea; When the shad - ows and the show'rs on - ly

and their wing-ing
croon - ing

Sweet is Tipperary

and smiles to hear the news —
that the lav-ish hand —

ver - dant ves - tures on, — and — smiles to hear the news,
mul - ti - ply the flow'rs — that the lav - ish hand of May, — the

ves - tures and — smiles to hear the news, — the news,
that the lav - ish hand of May, — the hand

— the breez - es bring, When the riv - u - lets that dance —
of May will fling; When in mu - sic soft - ly plays —

— the breez - es bring; When the sun be - gins to glance on the riv - u - lets that —
hand of May will fling; When in un - fre - quent - ed ways fai - ry mu - sic plays soft - ly

— the breez - es bring;
— of May will fling;

Ah, — dance — Ah, sweet is Tip - pe - ra - ry in the spring.
plays —

Ah, — sweet is — in the

3. Ah, — sweet is Tip - pe - ra - ry in the spring - time of the year, When

life like the year is young, — When the soul is just a - wak - ing like a

Sweet is Tipperary

89

love, ——— and love ——— words

li - ly blos-som break-ing, And love, ——— and love ——— words

like a li - ly blos-som break - ing, And love ——— words

lin - - - ger on the tongue; When the blue of I - rish skies is the

And love dreams clus -

hue of I - rish eyes, ——— And love dreams clus - - - ter

And ——— love dreams clus - - - - - ter, clus -

ter

pleas-ure, half of pain ———

clus - ter and cling Round the heart and round the brain, half of pleas - ure, half of

ter

pleas - ure,

Ah, *mf*

pain ——— Ah, sweet is Tip - pe - ra - ry in the spring, *f*

half of pain *mf* > in the

Snowflakes

JOHN VANCE CHENEY

FRIEDRICH GERNSHEIM
Composed for this Book

Allegro ma ben misurato

p Fall - ing all the night - time,

p legg.

sempre p. Fall - ing all the day, *sempre p.* Si - lence, si - lence in - to

sempre p.

sempre p. si - lence, From the far - a - way; Nev - er

sempre p.

nev - er came like glo - ry To the fields and
sempre p glo - ry To the fields
 Nev - er came like glo - ry To the fields

sempre p e molto legg.

trees, Nev - er, nev - er sum - mer blos - soms Thick and
cresc.
cresc.
cresc.

white as these. To the dear old
p
p
f
p subito e legg.

plac - es Wing - ing night and day, Fol - low, fol - low, fol - low,

fol - low, Fold them soft a - way; Fold - ing, fold - ing, fold - ing,

sempre p

sempre p

sempre p *e molto legg.*

fold - ing, Fold the world a - way, Souls of flowers drift - ing,

fold - ing, Fold the world

cresc.

fold - ing, fold - ing,

cresc.

cresc.

drift - ing Down the win - ter day.

f

più f

ff

This musical score for 'Snowflakes' is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The vocal line consists of two staves, with the lyrics 'drift - ing Down the win - ter day.' written below the first staff. The piano accompaniment is written for the left and right hands. The score includes dynamic markings: *f* (forte) at the beginning of the vocal line, *più f* (più forte) at the beginning of the piano section, and *ff* (fortissimo) in the middle of the piano section. The tempo is not explicitly stated, but the style is a simple, gentle melody.

The Flight into Egypt

Translation by
H. F. CHORLEY

HECTOR BERLIOZ

Allegretto. ♩ = 50

Born a - mong us in the man - ger The
May Al - migh - ty mer - cy lead you, From

p

Allegretto.

f

p

This musical score for 'The Flight into Egypt' is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The tempo is marked *Allegretto.* with a note value of 50. The vocal line consists of two staves, with the lyrics 'Born a - mong us in the man - ger The May Al - migh - ty mer - cy lead you, From' written below the first staff. The piano accompaniment is written for the left and right hands. The score includes dynamic markings: *p* (piano) at the beginning of the vocal line, *f* (forte) at the beginning of the piano section, and *p* (piano) in the middle of the piano section. The tempo is marked *Allegretto.* at the beginning of the piano section.

The Flight into Egypt

child must leave his dwell - ing place, Ev'n in the hour of dread and
home of peace, a - las! ex - iled! May the ho - ly Shep - herd

Ev'n May in the hour ho - ly

poco f dan - ger His fa - ther's pride, his moth - er's grace Grow in
poco f feed you Wher - e'er ye go in wood or wild! Noth - ing

dread and dan - ger His fa - ther's pride, his moth - er's grace Grow
Shep - herd feed you Wher - e'er you go in wood or wild! Nought

beau - ty, grow in du - ty Par - ent of a glo - ri - ous race.
harm you, nought a - larm you, Faith - ful pair and bless - ed child.

in du - ty
a - larm you,

cresc.

Grow in beau - ty, grow in du - ty! Par - ent of a
Noth - ing harm you, nought a - larm you, Faith - ful pair and

f *mf*

f *mf*

poco rit. *p*
glo - ri - ous race, Par - ent of a glo - ri - ous
bless - ed child, Faith - ful pair and bless - ed

poco rit. *p*

1. 2.
race. child.

f *pppp*

Hark! Hark! The Lark

WILLIAM SHAKESPEARE
From *Cymbeline*
Allegretto

FRANZ SCHUBERT
Arr. by OSBOURNE MCCONATHY

First system of the piano introduction. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present at the beginning.

Second system of the piano introduction, continuing the melodic and harmonic patterns from the first system.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics "Hark, Hark! the lark at heaven's gate sings, And Phoebus 'gins a -". The piano accompaniment continues with a similar rhythmic pattern, marked with a pianissimo (*pp*) dynamic.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "rise, His steeds to water at those springs On chaliced flow'rs that". The piano accompaniment provides a continuous harmonic support.

lies, On 'chal - iced flow'rs that lies; And wink - ing Ma - ry -

buds be-gin To ope their gold - en eyes; with ev - 'ry thing that

And Ma - ry buds do ope theireyes, With

pret - ty is, My la - dy sweet, a - rise; With ev - 'rything that

a-rise!

Hark! Hark! The Lark

pret - ty is, My la dy sweet, a - rise: _____ A - rise, _____ a -

a - rise: A - rise,

rise, _____ My la - dy sweet, a - rise, _____ a - rise, _____ a -

a - rise, a - rise, a - rise,

rise, _____ My la - dy sweet, — a - rise!

a - rise,

f *decresc.*

f *decresc.*

f *decresc.*

f *decresc.*

p

Sun and Shadow

OLIVER WENDELL HOLMES

ARTHUR HINTON
Composed for this Book

mf

1. As I look from the isle, o'er its bil - lows of green, To the
2. Yet her pi - lot is think - ing of dan - gers to shun,— Of

mf

1. As I look from the isle, o'er its bil - lows of green, To the
2. Yet her pi - lot is think - ing of dan - gers to shun,— Of

mf

1. As I look from the isle, o'er its bil - lows of green, To the
2. Yet her pi - lot is think - ing of dan - gers to shun,— Of

mf

1. As I look from the isle, o'er its bil - lows of green, To the
2. Yet her pi - lot is think - ing of dan - gers to shun,— Of

mf (*ad lib.*)

bil - lows of foam - crest - ed blue, Yon bark, that a - far in the
break - ers that whit - en and roar; How lit - tle he cares, if in

bil - lows of foam - crest - ed blue, Yon bark, that a - far in the
break - ers that whit - en and roar; How lit - tle he cares, if in

bil - - lows of blue, Yon bark, that a - far in the
break - - ers that roar; How lit - tle he cares, if in

bil - - lows of blue, Yon bark, that a -
break - - ers that roar; How lit - - tle he

Sun and Shadow

dis - tance is seen, Half dream - ing, half dream - ing,
 shad - ow or sun They see him, they see him.

dis - tance is seen, Half dream - ing, half dream - ing,
 shad - ow or sun They see him, they see him.

dis - tance is seen, Half dream - ing, half dream - ing,
 shad - ow or sun They see him, they see him.

far is seen, Half dream - ing, half dream - ing,
 cares if They see him, they see him.

pp *mf* *pp* *mf* *pp* *mf*

my eyes will pur - sue: Now dark in the shad - ow, she
 who gaze from the shore! He looks to the bea - con that

my eyes will pur - sue: Now dark in the
 who gaze from the shore! He looks to the

my eyes will pur - sue: Now dark in the shad - ow, she
 who gaze from the shore! He looks to the bea - con that

my eyes will pur - sue: Now dark in the shad - ow, she
 who gaze from the shore! He looks to the bea - con that

p *p* *p* *p* *p* *p*

of former time

scat - ters the spray As the chaff in the stroke of the flail; Now
looms from the reef, To the rock that is un - der his lee, As he

shad - - ow, In the shad - ow she scat - ters the spray, Now
bea - - con, To the rock that is un - der his lee, As he

scat - - - - - ters the spray, she scat - ters the spray, Now
looms from the reef, that looms from the reef, As he

scat - - - - - ters the spray, she scat - ters the spray, Now
looms from the reef, that looms from the reef, As he

white as the sea - gull, she flies on her way, The
drifts on the blast, like a wind - waft - ed leaf, O'er the

white as the sea - gull, she flies on her way, The
drifts on the blast, like a wind - waft - ed leaf, O'er the

white as the sea - gull, she flies on her way, The
drifts on the blast, like a wind - waft - ed leaf, O'er the

white as the sea - gull, she flies on her way, The
drifts on the blast, like a wind - waft - ed leaf, O'er the

sun gulfs gleam - ing the bright, The O'er the
 gulfs of the sea, gleam - ing the bright, sea, O'er the
 sun gulfs gleam - ing the bright, The O'er the
 gulfs of the sea, gleam - ing the bright, sea, O'er the

sun gulfs gleam - ing the bright, Gleam - ing
 gulfs of the sea, O'er the

sun gleam - ing bright on her sail.
 gulfs of the des - o - late sea.

sun gleam - ing bright on her sail.
 gulfs of the des - o - late, des - o - late sea.

sun gleam - ing bright, gleam - ing bright on her sail.
 gulfs of the des - o - late sea, o'er the des - o - late sea.

bright of on her sail.
 gulfs of the des - o - late sea.

By the Yule Log

CLINTON SCOLLARD

Sprightly but not too fast

EDGAR STILLMAN KELLEY

Composed for this Book

8va

f

Pedal with each measure

f

dim.

Come join in a song by the

f

dim.

8va

ff

dim.

yule log!

8va

sf

By the Yule Log

mf

A rhyme and a light one, a

mf

8va

cresc.

rhyme and a lithe one, That sways, like a

cresc.

8va

sup - ple *mf*

sup - ple vine; A song, and a bright one, a

mf

8va

The musical score is arranged in three systems. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The tempo and mood are indicated by the 'mf' (mezzo-forte) marking. The lyrics are: 'A rhyme and a light one, a', 'rhyme and a lithe one, That sways, like a', and 'sup - ple vine; A song, and a bright one, a'. The piano part features flowing sixteenth-note patterns in the right hand and sustained chords or moving lines in the left hand. There are dynamic markings like 'cresc.' and 'mf' throughout. An '8va' marking indicates an octave shift for the piano part in the first two systems. The vocal line includes some lyrics written above the staff ('sup - ple') and some below ('rhyme and a lithe one,').

cre - - - scen - - - with the Christ - - mas -
song and a blithe one, A - flood - - - with the
cre - - - scen - - - do - - -

8va
sf
cre - - - scen - - - do - - -

shine!
f
Christ - mas - shine! A rhyme and a light and a
f p
Christ - - - mas

8va
f
loco

poco rit - - - en - u - to
lithe one, That sways like a sup ple vine;
poco rit - - - en - u - to
UNIS.

poco rit - - - en - u - to

By the Yule Log

a tempo
mf

A song and a bright one, a song and a

mf

8va

mf
a tempo

scen - - - *do* - - - *f* Christ - - -

blithe one, A - flood, a - flood with the Christ

scen - - - *do* - - - *f*

Christ

8va

sf

mas *poco ritenuto*
ff

mas shine!

ff

8va *loco*

ff *dim.*

The musical score is arranged in five systems. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has one sharp (F#). The tempo and dynamics are marked throughout. The lyrics are written below the vocal staves. The piano part includes an 8va (octave up) section in the second system. The score concludes with a 'dim.' (diminuendo) marking in the fifth system.

A trifle slower

f A catch and a clear and a glad one, *mf* Like the brook-note

f A catch and a

A trifle slower

f in the spring; A stave and a gay and a mad one, *mf* That shall make the

clear and a glad one, Like the brook-note in the spring; A stave and a

f in the spring; A stave and a gay and a mad one, *mf* That shall make the

clear and a glad one, Like the brook-note in the spring; A stave and a

f in the spring; A stave and a gay and a mad one, *mf* That shall make the

clear and a glad one, Like the brook-note in the spring; A stave and a

f in the spring; A stave and a gay and a mad one, *mf* That shall make the

clear and a glad one, Like the brook-note in the spring; A stave and a

f in the spring; A stave and a gay and a mad one, *mf* That shall make the

clear and a glad one, Like the brook-note in the spring; A stave and a

By the Yule Log

ff *Tempo I* *mf* *ff*

Then it's cheer, cheer, cheer, Then it's cheer my mas-ters mer-ry, And

ff *mf* *ff*

Tempo I

ff *ffsf* *sf* *sf* *mf* *sf* *ff*

Ped. ** Our song, **

mf *mf* *f* *Our*

cheer, cheer, cheer, And cheer, my bon-ny maids, O! Our

mf *sf* *sf* *sf*

Ped. ** Ped. **

song, our song's for the hol-ly, for the hol-ly, hol-ly ber-ry, Our song's for the

** Altos may divide. sf*

hol - ly ber - ry. Our kiss Our

for the mis-

kiss for the mis- our kiss for the mis- our kiss for the mis - tle - toe! Al

rhyme and a light one, a rhyme and a lithe one, That

The score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. Dynamics include *f* (forte), *sf* (sforzando), and *sfz* (sforzando). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often with chords. The vocal melody is simple and folk-like, with some melisma in the first line. The lyrics are: 'hol - ly ber - ry. Our kiss Our for the mis- kiss for the mis- our kiss for the mis- our kiss for the mis - tle - toe! Al rhyme and a light one, a rhyme and a lithe one, That'.

By the Yule Log

sways, that sways like a sup - ple *f*

sways like a sup - ple vine; *A*

like a

ff

song and a bright one, a song and a blithe one, *A-*

ff

a - flood with the Christ - - mas *ff*

flood with the Christ mas shine! Then it's *ff*

Christ mas

sf *Ped.* * *sf* *Ped.* *

The musical score is written for voice and piano. It consists of five systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Tempo I

cheer, cheer, cheer, Then it's cheer my mas - ters mer - ry, And cheer, cheer,

ff sf sf sf mf sf ff sf sf

*Ped. * Ped. **

our song,

cheer, And cheer, my bon - ny maids, O! Our song, our

mf mf f sf sf sf

*Ped. * Ped. **

song's for the hol - ly, for the hol - ly, hol - ly ber - ry, our song's for the hol - ly

The musical score is written for voice and piano. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the vocal melody and the first two lines of the piano accompaniment. The second system contains the second line of the vocal melody and the next two lines of the piano accompaniment. The third system contains the third line of the vocal melody and the next two lines of the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the final two lines of the piano accompaniment. The lyrics are written below the vocal staff. Performance markings include dynamics (mf, ff, sf, f), pedaling (Ped.), and accents (*). The tempo is marked 'Tempo I'.

By the Yule Log

ber - ry, Our song, *mf* song's for the hol - ly, our

ber - ry, Our kiss our song, our song's for the hol - ly, our

f For the mis-, Our kiss for the mis-, our

song's for the hol - ly, our song's for the hol - ly, for the hol - ly, hol - ly ber - ry, A

kiss for the mis-, our kiss for the mis - tle, for the mis - tle, mis - tle - toe, A

f song and a bright one, a song and a blithe one, A - flood with the

f *sempre* cre - - scen - - do

ff *sempre* cre - - scen - - do

sf *sf* *sf* *sf* *sf*

By the Yule Log

113

poco accel.

Christ - mas - shine, with the Christ - mas - shine, a

poco accel.

sf ff

ff

song a - flood with the Christ - mas -

a song

sf

1 2 5

ff

shine!

ff

The Water-Lily

Attributed to
MARY FRANCES BUTTS

Moderato

$\text{♩} = 76$

FREDERICK S. CONVERSE
Composed for this Book

p

O star on the

breast

of the riv-er!

O mar - vel of

bloom

and grace!

Did you fall

right

down

from heav - en,

Out

of the sweet-est, the

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "sweet - est place? — You are white as the thoughts of an an - gel,". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano) and *mf* (mezzo-forte).

sweet - est place? — You are white as the thoughts of an an - gel,

Second system of the musical score. The vocal line continues with "Your heart is steeped in the sun: Did you grow in the". The piano accompaniment continues with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Your heart is steeped in the sun: Did you grow in the

Third system of the musical score. The vocal line continues with "Gol - den Ci - ty, My pure and ra - di - ant one? —". The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano), *mf* (mezzo-forte), and *poco riten* (poco ritenuto).

Gol - den Ci - ty, My pure and ra - di - ant one? —

The Water-Lily

a tempo

p "Nay, nay, I fell

mf not out of heav-en; None gave me my saint - ly white:

It slow - ly grew from the dark - ness, Down in the drear - y, the

f

drear - y night. From the ooze of the si - lent riv - er

p

I won my glo - ry and grace. White souls fall not,—

O my po - et, They rise, they rise to the sweet - est place, They

rise to the sweet - est place."

f *ritard* *p*

f *ritard* *p*

f *ritard* *p*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into four systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The fourth system contains the fourth line of lyrics. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings. The vocal part includes lyrics and musical notation. The score is written in a traditional musical notation style.

Pack, Clouds, Away

THOMAS HEYWOOD

Allegro non troppo

JOHN E. WEST

Composed for this Book

f *dim.*

Pack, clouds, a-way, and wel - come day, With night we ban - ish sor - row;

f *dim.*

Pack, clouds, a-way, and wel - come day, With night we ban - ish sor - row;

f *dim.*

Pack, clouds, a-way, and wel - come day, With night we ban - ish sor - row;

f *dim.*

Pack, clouds, a-way, and wel - come day, With night we ban - ish sor - row;

Allegro non troppo $\text{♩} = 112.$

(ad lib.) f *dim.*

mp *cresc.* *f* *dim.*

Sweet air blow soft, mount larks a-loft To give my Love good - mor - row!

mp *cresc.* *f* *dim.*

Sweet air blow soft, mount larks a-loft To give my Love good - mor - row!

mp *cresc.* *f* *dim.*

Sweet air blow soft, mount larks a-loft To give my Love good-mor-row!

mp *cresc.* *f* *dim.* *dim.*

Sweet air blow soft, mount larks a-loft To give my Love good-mor-row!

p Wings from the wind to please her mind *cresc.* Notes from the lark I'll bor-row;

p Wings from the wind to please her mind *cresc.* Notes from the lark I'll bor-row;

p Wings from the wind to please her mind *cresc.* I'll bor-row;

p Wings from the wind to please her mind Notes I'll bor-row;

p *cresc.*

mf *cresc.* *f* Bird, prune thy wing, night-in-gale sing, To give my Love good - mor-row, To

mf *cresc.* *f* Bird, prune thy wing, night - in-gale sing, To give my

mf *cresc.* *f* Bird, prune thy wing, To give, to give my Love good-

mf *cresc.* *f* Bird, prune thy wing, To give, to give my Love good-

mf *cresc.* *f*

give my Love good - mor - row; To give my Love, _____ my Love good -

Love good - mor - row, to give my Love, my Love

mor - row, to give my Love good - mor - row; _____ my Love good -

mor - row; good - mor - row, to give my Love _____ good -

mor - row; To give my Love good - mor - row; to

good - mor - row; To give my Love good -

mor - row; good - mor - row; To give my Love good

mor - row; To give _____ my Love good -

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal part consists of four systems of staves, each with a treble and bass line. The piano part also consists of four systems of staves, each with a treble and bass line. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like *p* (piano) and *f* (forte) in the piano part.

give my Love good - mor - row Notes from them both I'll bor -

mor - row Notes from them both I'll bor -

mor-row; to give my Love good-mor - row Notes from them both I'll bor -

mor - row Notes from them both I'll bor -

row. Wake from thy nest, Rob-in-Red-breast, Sing, birds, in ev - 'ry fur-row;

row. Wake from thy nest, Rob-in-Red-breast, Sing, birds, in ev - 'ry fur-row;

row. Wake from thy nest Rob-in-Red - breast, Sing, birds, in ev - 'ry fur-row;

row. Wake from thy nest, Rob-in-Red - breast, Sing, birds, in ev - 'ry fur-row;

Pack, Clouds, Away

mp cresc. f dim.

And from each bill let mu - sic shrill Give my fair Love good - mor - row!

mp cresc. f dim.

And from each bill let mu - sic shrill Give my fair Love good - mor - row!

mp cresc. f dim.

And from each bill let mu - sic shrill Give my fair Love good - mor - row!

mp cresc. f dim.

And from each bill let mu - sic shrill Give my fair Love good - mor - row!

p cresc.

Black-bird and thrush in ev - 'ry bush, Stare, lin-net, and cock - spar - row!

p cresc.

Black-bird and thrush in ev - 'ry bush, Stare, lin - net, and cock-sparrow!

p cresc.

Black-bird and thrush in ev - 'ry bush, cock - spar-row!

p cresc.

Black-bird and thrush in ev - 'ry bush, and cock - spar - row!

mf *cresc.* *f*

You pret-ty Elves, a - mong your-selves Sing my fair Love good - mor-row, Sing

mf *cresc.* *f*

You pret-ty Elves, a - mong your-selves Sing my fair

mf cresc. *f*

You pret-ty Elves, your - selves Sing my fair Love good-

mf cresc. *f*

You pret-ty Elves, your - selves Sing my fair Love good-

mf *cresc.* *f*

mf *cresc.* *f*

my fair Love good - mor-row, Sing my fair Love, my Love good-

Love good - mor - row, sing my fair Love, my Love

mor-row, Sing my fair Love good-mor - row, my Love good-

mor-row, good - mor - row, sing my fair Love good-

Pack, Clouds, Away

mor - - row, To give my Love good - mor-row, to give my Love good -

good mor - row, To give my Love good - mor -

mor - - row, good - mor-row: To give my Love good-mor-row, to

mor - - row, To give my Love good - mor -

mor-row. Sing, birds, in ev - 'ry fur - - row!__

row Sing, birds, in ev - 'ry fur - - row!__

give my Love good-mor - row Sing, birds, in ev - 'ry fur - - row!__

row Sing, birds, in ev - 'ry fur - - row!__

Night Hymn at Sea

FELICIA HEMANS

A. GORING THOMAS

Andante non troppo

The piano introduction is in 12/8 time. The right hand features a melody with a triplet of eighth notes in the second measure. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) in the first measure.

The first vocal entry is for Soprano and Alto, marked *p*. The lyrics are "Night sinks on the wave,". The piano accompaniment continues with a steady eighth-note pattern, marked *p* and *mp* (mezzo-piano).

The second vocal entry continues the lyrics: "Hol - low gusts are sigh - - ing, Sea - birds to their". The piano accompaniment features a dense texture of sixteenth notes, marked *mp*.

The third vocal entry continues the lyrics: "cave Thro' the gloom are fly - - ing." The piano accompaniment includes a *rit.* (ritardando) section, marked with a deceleration line.

Night Hymn at Sea

a tempo
p

Oh should storms come sweep - - - ing,

ALTO

Oh should storms come

a tempo
p

Thou in Heav'n un - - sleep - - - ing, o'er thy

sweep - - ing, Thou in Heav'n un -

chil - - - dren vig - il keep - ing, Hear and

sleep - ing, o'er thy chil - dren vig - - - il

The musical score is written for voice and piano. It features a vocal melody with lyrics and a piano accompaniment. The tempo is marked 'a tempo' and the dynamics include 'p' (piano). The score is divided into systems, each containing a vocal line and a piano line. The lyrics are: 'Oh should storms come sweep - - - ing, Oh should storms come Thou in Heav'n un - - sleep - - - ing, o'er thy sweep - - ing, Thou in Heav'n un - chil - - - dren vig - il keep - ing, Hear and sleep - ing, o'er thy chil - dren vig - - - il'. The piano accompaniment consists of chords and arpeggiated figures. There are some markings like '3' and '7' above notes, possibly indicating triplets or specific fingerings. The key signature has one sharp (F#) and the time signature is 3/4.

Night Hymn at Sea

127

largamente

save, _____ Hear, _____ hear and save. _____

keep - - - ing, Hear, _____ hear and save. _____

colla voce

a tempo

p

Stars look o'er the sea. _____ Few and sad _____ and

p

shroud - - - ed. _____ Faith our light must be _____ When all else is

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'largamente'. The first system contains two vocal lines with lyrics: 'save, _____ Hear, _____ hear and save. _____' and 'keep - - - ing, Hear, _____ hear and save. _____'. The piano accompaniment features dense chordal textures. The second system continues the vocal lines and piano accompaniment, with tempo markings '*colla voce*' and '*a tempo*'. The third system shows a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The fourth system contains two vocal lines with lyrics: 'Stars look o'er the sea. _____ Few and sad _____ and' and 'shroud - - - ed. _____ Faith our light must be _____ When all else is'. The piano accompaniment continues with dense chordal textures. The score is marked with dynamics '*p*' (piano) at the beginning of the fourth and fifth systems.

cloud - ed. Thou — whose voice — came

rit. *p*

3

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. A *rit.* (ritardando) marking is placed over the piano accompaniment, and a *p* (piano) dynamic marking is placed below the piano part.

thrill - - - ing, Wind — and bil - - low —

Thou — whose voice — came thrill - - - ing,

This system continues the vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. The vocal melody includes a triplet of eighth notes in the right hand and a corresponding triplet in the left hand.

still - - - ing, Speak once more, — Speak — once —

Wind — and bil - low still - - - ing, —

cresc.

cresc.

This system concludes the vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. The vocal melody includes a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. A *cresc.* (crescendo) marking is placed above the piano part, and another *cresc.* marking is placed below the piano part.

more thy pray'r ful - fill - ing Speak once more,

Speak once more thy pray'r ful - fill - ling,

8

rall. *molto*

Pow'r dwells with thee.

rall. *molto*

Pow'r dwells with thee.

colla voce *ff*

Hail, Poesie

ABBIE FARWELL BROWN

ARTHUR S. SULLIVAN
ar-rayed.

Hail, Po-e-sie, im-mor-tal maid! In gar-ments beau-ti-ful ar-rayed. Hail,

fair-est muse of mys-ter-y! All hail! All hail! Di-vin-est Po-e-sie!

May Eve

THOMAS S. JONES, JR.

Mrs. H. H. A. BEACH
Composed for this Book

Andante grazioso

pp

ppp

The piano introduction is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a flowing melody in the right hand and a supporting bass line in the left hand, both marked with piano (pp) and pianissimo (ppp) dynamics.

Ped. *

Ped. *

Ped. *

The piano accompaniment continues with a series of chords and moving lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

pp

O - ver the hill, o - ver the hill, _____ The dew's are wet and the shad - ows

pp

O - ver the hill, o - ver the hill, _____ The dew's are wet, the

pp

O - ver the hill, o - ver the hill, _____ The dew's are wet, the

pp

O - ver the hill, o - ver the hill, _____ The dew's are wet, the

The vocal melody is written in a single staff with a key signature of three flats. The lyrics are printed below the notes. The piano accompaniment is in the lower staves, with dynamics marked as *pp*.

pp

Ped. *

The piano accompaniment concludes with a final series of chords and a pedal point marked 'Ped.' and an asterisk (*).

long. Twi - light lin - gers and all is
 dew's are wet and the shad-ows long. Twi - light lin - gers
 dew's are wet and the shad-ows long. Twi - light lin - gers
 dew's are wet and the shad-ows long. Twi - light lin - gers

still Save for the call of a fae - ry
 and all is still, and all is still Save for the
 and all is still, and all is still Save for the
 and all is still Save for the

Ped. *

song, of a fae - - ry song.

call of a fae - ry song, of a fae - - ry song. *pp* Save for the

call of a fae - ry song, of a fae - - ry song.

call of a fae - ry song, of a fae - - ry song.

pp

Ped. *

[illegible]

call of a fae - ry song.

call of a fae - ry song.

call of a fae - ry song.

of a fae - ry, fae - ry song.

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

Ped. *

Call - ing, call - ing,

Call - ing, call - ing,

Call - ing, call - ing,

p *cresc.*

p *cresc.*

Ped. * *Ped.* *

dolce marcato *cresc.*

con pedale

call - - ing, call - - ing,

call - - ing out of the West, O - ver the hill in the dusk of day,

Out of the West, O - ver the hill in the dusk of day,

*Ped. * Ped. * Ped. * Ped. **

pp O - ver the hill to a land of rest, A land of

pp O - ver the hill, A land of

pp O - ver the hill to a land of rest, A land of

pp O - ver the hill, A land of

pp cantabile

The image displays a page from a musical score for 'The Peace Song' by William Walton. The score is written for voice and piano. The vocal parts (Soprano, Alto, and Tenor) are on the top three staves, and the piano accompaniment is on the bottom two staves. The music is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The lyrics are: 'peace with the world a - way, the world a -'. The score includes dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte). The piano accompaniment features a prominent bass line with chords and moving lines. The overall style is characteristic of early 20th-century musical notation.

[illegible]

molto rit.

molto rit.

molto rit.

molto rit.

molto rit.

A land of peace with the world a -

a land of peace with the world a -

a land of peace with the world a -

peace with the world a - way, a -

a tempo

way.

a tempo

way.

a tempo

way.

a tempo

way.

8va

a tempo

cresc.

mf

f Nev - er a - gain where grass-es sweep

f Nev - er a - gain where grass-es sweep

f Nev - er a - gain where grass-es sweep

f Nev - er a - gain where grass-es sweep

Ped. *

p And lights are low and the cool brakes still

p And lights are low and the cool brakes still

p And lights are low and the cool brakes still

p And lights are low and the cool brakes still

Ped. *

f Nev - er, nev - er, nev - er a song, — *pp* but a

f Nev - er, nev - er a song, — *pp* but a

f Nev - er, nev - er a song, — *pp* but a

f Nev - er a song, — *pp* but a

f Ped. * Ped. * Ped. * Ped. *

dolcissimo dream - less sleep — O - ver the

dream - less sleep —

dream - less sleep —

dream - less sleep —

pp Ped. *

hill, _____ o - ver the hill, _____ o -

pp O - ver the hill, _____ *ppp* o - ver the hill, _____

pp O - ver the hill, _____ *ppp* o - ver the hill, _____

pp O - ver the hill, _____ *ppp* o - ver the hill, _____

Ped. * *Ped.* * *Ped.* * *Ped.*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'hill, o - ver the hill, o -'. The piano part features a series of chords and moving lines in both hands. Pedal points are indicated at the bottom of the piano part.

- - ver the hill. _____ *rit.*

rit. o - - ver the hill. *rit.*

rit. o - - ver the hill. *rit.*

rit. o - ver the hill. *rit.*

rit.

* *Ped.* *

This system continues the vocal and piano parts. The lyrics are '- - ver the hill. o - - ver the hill. o - - ver the hill. o - ver the hill.'. The piano part includes a 'rit.' (ritardando) marking and a 'Ped.' (pedal) marking. The system concludes with a double bar line.

Opening Chorus—Cavalleria Rusticana

English version by
NATHAN HASKELL DOLE

PIETRO MASCAGNI

Meno. (♩=144) SOPRANO & ALTO

Blos - soms of or - ang - es

Sweet - en the ver - nal air, Car - ol gay larks mid the myr - tles in

flow'r.

Blos-soms of or - ang - es Sweet - en the ver - nal air, Car - ol gay

legatiss.

This system features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a *legatiss.* marking. The vocal line consists of eighth and quarter notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

larks mid the myr-tles in flow'r;

This system continues the vocal melody and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains the same rhythmic pattern, with a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and a 6/4 time signature change.

Now all the world is glad Mur - murs of ten-der re - frains

L'istesso tempo.

L'istesso tempo.

This system introduces a new section of the song. The key signature remains two sharps, but the time signature changes to 6/4. The tempo marking *L'istesso tempo.* appears twice. The vocal melody is more active, featuring sixteenth and thirty-second notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Tell of plight - ed vows. Love's hap - py

rit. assai.

rit. assai.

This system concludes the piece. The key signature changes to one sharp (F#), and the time signature changes to common time (C). The tempo marking *rit. assai.* appears twice. The vocal melody is slower and more melodic, featuring half and whole notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a double bar line and a common time signature.

SOP.
hour. Mid fields of gold - en corn, a-cross the mead-ows We

TENOR & BASS

(♩ = 66)

hear your spin-ning wheels and mer-ry voic - es; The while we rest us 'neath the cooling

legatiss.

shad-ows We think of you and ev - 'ry heart re - joic - es. O

(♩ = 144)

fair ones, Stars of the world, by you we're en - rap

(♩ = 144)

tured As the bird, where the lure tempts,—

flies and is cap - - tured. Now all the

R. H. a tempo.

world — is glad; Mur - murs of ten-der re - frains —

Tell of plight - ed vows. Love's hap - py

rall.

(♩ = 66)

hour. Mid fields of gold - - en corn, a-cross the Blo - soms of mead

TENOR & BASS

(♩ = 66)

a tempo.

or - ang - es Sweet-en the ver-nal air, We hear your spin-ning wheels and mer-ry Car - ol gay

ows

larks mid the myr-tles in flow'r. The while we rest us 'neath the cooling Blo - soms of shad -

es,

or - ang - es Sweet - en the ver - nal air, Ah! We think of you and ev - 'ry heart re -

ows

tr

This system contains the first eight measures of the score. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal line. A trill (tr) is indicated above the final note of the vocal line in measure 8.

joic - es. O Now fair ones, Stars of the world, — is glad by you we're en -

tr *8va* *Maestoso, (♩ = 58)* *ff*

This system contains measures 9 through 16. It continues the vocal melody and piano accompaniment. The tempo and dynamics are marked as *Maestoso, (♩ = 58)* and *ff* (fortissimo). A trill (tr) is marked above the vocal line in measure 9, and an octave marking (*8va*) is present above the piano accompaniment in measure 10. The key signature remains two sharps, and the time signature is 6/4.

Mur - rap - murs of ten - der re - frains — Tell As of the plight bird, — where - ed the

8va *rall.*

This system contains measures 17 through 24. It continues the vocal melody and piano accompaniment. The tempo is marked as *rall.* (rallentando). An octave marking (*8va*) is present above the piano accompaniment in measure 18. The key signature remains two sharps, and the time signature is 6/4.

rall. molto.

vows ——— tempts, Love's ——— hap - py hour.
lure ——— flies and is cap - tured.

8va

a tempo. *un poco meno.*

rall. molto.

*Ped. * Ped. * Ped. * Ped. **

pp

Ah! ——— Ah! ——— Ah! ———

p *p* *ppp*

sempre rall. e dim.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

8va

pp

Mister Moon

BLISS CARMAN

*Allegretto con moto*SOPRANO *p*

GEORGE W. CHADWICK

Composed for this Book

O Moon, Mis-ter

ALTO *p*

O Mis-ter

Allegretto con moto

p

p

Moon, When you com-in' down?

Moon, When you com-in' down? Down on the hill top,

p

p

Out in the clear-in' To play with lit-tle men? O Mis-ter

Down in the glen, Out in the clear-in' To play with lit-tle men? O Mis-ter

sf

sf

Mister Moon

Moon, When you com-in' down?

Moon, When you com-in' down? Don't you hear Bull - frog

cresc. ed accel.

Hur-ry up, hur-ry up,

Call-in' to his wife, And old black Crick-et A wheez-in' at his fife? Hur-ry up, hur-ry up,

p cresc. ed accel.

f

Hur-ry up your stumps, And get on your pumps! O Mis-ter

f

Hur-ry up your stumps, And get on your pumps! O Mis-ter

f

Moon, When you com-in' down? The reeds in the cur-rent Are

Moon, When you com-in' down? The reeds in the cur-rent Are

p

p

p

3

3

whis - per-in' slow; The riv-er's a-wimp-lin' To and fro. Hur-ry up, hur-ry up,

whis - per-in' slow; The riv-er's a-wimp-lin' To and fro. Hur-ry up, hur-ry up,

sf

rall.

Hur-ry up a-long, Hur-ry up or you'll miss the song!

Hur-ry up a-long, Hur-ry up or you'll miss the song!

rall. *f a tempo*

3

p

Soon we'll be go - in' Where the gray goose went When all her mon-ey Was spent, spent, spent!

p

Soon we'll be go - in' Where the gray goose went When all her mon-ey Was spent, spent, spent!

p *sf*

Down through the clo - ver, When the rev-el's o - ver. Moon, O Moon, O

Down through the clo - ver, When the rev-el's o - ver. Moon, O Moon, O

f

Moon, Mis-ter Moon, O Mis-ter Moon, When you com-in'

f

Moon, Mis-ter Moon, O Mis-ter Moon, When you com-in'

f

down? Down where the good folk Dance in a ring,

down? Down where the good folk Dance in a ring,

The first system of the musical score for 'Mister Moon'. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'down? Down where the good folk Dance in a ring,'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

Down where the Lit-tle Folk Sing? O Mis-ter Moon,

Down where the Lit-tle Folk Sing? O Mis-ter Moon,

The second system of the musical score. The vocal staves continue with the lyrics: 'Down where the Lit-tle Folk Sing? O Mis-ter Moon,'. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic marking.

When you com-in' down? O Mis-ter Moon,

When you com-in' down? O Mis-ter Moon,

The third system of the musical score. The vocal staves continue with the lyrics: 'When you com-in' down? O Mis-ter Moon,'. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic marking and triplet figures.

When you com-in' down?

When you com-in' down?

animato

Commit Thy Ways

From *St. Matthew Passion*

JOHANN SEBASTIAN BACH

Maestoso

mp

Com-mit thy ways, O pil - grim On time's dark storm-y seas, To Him who or - ders -

mp

all things Thro' sweet e - ter - ni - ties. Who meas-ures out their cours - es To

clouds, winds, waves be - low, He too will find a path - way, Where - in thy feet may go.

A Canadian Boat Song

THOMAS MOORE

Gracefully; not too fast ♩ = 48.

p dolce

ARTHUR FOOTE
Composed for this book

Faint - ly as tolls the

Faint - ly as tolls the

Faint - ly as tolls the

Faint - ly as tolls the

mp

p

ped.

eve - ning chime, Our voic - es keep tune _____ and our

eve - ning chime, Our voic - es keep tune _____ and our

eve - ning chime, Our voic - es keep tune _____ and our

eve - ning chime, Our voic - es keep tune and our oars keep

A Canadian Boat Song

oars keep time. Soon as the woods on shore look

oars time. Soon as the woods on shore, on

oars keep time Soon as the woods, the woods on shore, on

time. Soon, soon as the woods on

dim, We'll sing at St Anne's our part - ing

shore look dim, We'll sing, we'll sing at St. Anne's our part - ing

shore look dim, We'll sing, we'll sing at St. Anne's our part - ing

shore look dim, We'll sing at St. Anne's our part - ing

hymn. _____ Row, _____ broth - ers, _____

part - ing hymn, Row, broth-ers, Row, _____ broth - ers,

part - ing hymn. Row, broth-ers, Row, _____ broth ers,

hymn. _____ Row, _____ broth - ers,

The first system of the musical score for 'A Canadian Boat Song'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: 'hymn. _____ Row, _____ broth - ers, _____', 'part - ing hymn, Row, broth-ers, Row, _____ broth - ers,', 'part - ing hymn. Row, broth-ers, Row, _____ broth ers,', and 'hymn. _____ Row, _____ broth - ers,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a crescendo leading into the second system.

row! _____ the stream runs *pp*

row! _____ the stream runs *pp*

row! _____ the stream runs *pp*

row! _____ the stream runs *pp*

row! the stream runs

dim. molto - - - - *pp*

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'row! _____ the stream runs *pp*', 'row! _____ the stream runs *pp*', 'row! _____ the stream runs *pp*', and 'row! _____ the stream runs *pp*'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a decrescendo leading into the third system.

A Canadian Boat Song

fast, The rap - ids are near, and the

fast, The rap - ids are near, and the

fast, The rap - ids are near, and the

fast, The rap - ids are near, and the

day - light's past, the rap - ids are near, and the

day - light's past, the rap - ids are near, and the

day - light's past, the rap - ids are near, and the

day - light's past, the rap - ids are near, and the

day - light's past! Why should we yet our sail un -

day - light's past! Why should we yet, should we

day - light's past! Why should we

day - light's past! Why should we

furl! There is not a breath the blue waves to

yet our sail un - furl! There is not a breath, a

yet our sail un - furl! There is not a

yet our sail un furl! There is not a

A Canadian Boat Song

accel. *cresc.* *animato*

curl. But when the wind blows

accel. *cresc.* *animato*

breath the blue waves to curl. But when the wind blows

accel. *cresc.* *animato*

breath the blue waves to curl. But when the wind blows

accel. *cresc.* *animato*

breath the waves to curl. But when the wind blows

accel. *mp* *animato*

cresc.

off the shore, Oh! sweet - ly we'll rest our

cresc.

off the shore, Oh! sweet - ly we'll rest our

cresc.

off the shore, Oh! sweet - ly we'll rest our

cresc.

off the shore, Oh! sweet - ly we'll rest our

cresc.

wea - ry oar. Blow— blow, breez - es,

wea - ry oar. Blow— blow, breez - es,

wea - ry oar. Blow— blow, breez - es,

wea - ry oar. Blow— blow, breez - es,

dim. molto *espress.*

blow! the stream runs fast, The rap-ids are near, and the day - light's

dim. molto *espress.*

blow! the stream runs fast, The rap-ids are near, and the day - light's

dim. molto *espress.*

blow! the stream runs fast, The rap-ids are near, and the day - light's

dim. molto *espress.*

blow! the stream runs fast, The rap-ids are near, and the day - light's

dim. molto *espress.*

ppp

A Canadian Boat Song

The musical score consists of five systems. The first four systems are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth system is the piano accompaniment.

- Vocal Parts:** Each system contains four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "past. — U - ta - wa's tide! this trem - bling, trem - bling moon Shall".
- Piano Accompaniment:** The fifth system shows the piano part with treble and bass staves. It includes dynamic markings like *p*, *pp*, and *tempo primo*.

see us float o'er thy surges soon. Saint of this green isle, O hear our

see us float o'er thy surges. Saint of this green isle, O

see us float o'er thy surges soon. Saint of this green isle, O hear, O

see us float o'er thy surges soon. Saint of this green isle, O hear, O

cresc. molto *ff* *p*
prayers, Oh! grant us cool heav - ens, and fa - vor-ing airs! _____
cresc. molto *ff* *p*
hear our prayers. Oh! grant, oh! grant us cool heavens and fa - vor-ing, fa-vor-ing airs! Blow, breez-es,
cresc. molto *ff* *p*
hear our prayers, Oh! grant oh! grant us cool heavens, and fa - vor-ing fa-vor-ing airs! Blow, breez-es,
cresc. molto *ff* *p*
hear our prayers, Oh! grant us cool heavens, _____ and fa - vor-ing airs! _____

p *dim. molto*
Blow, breez - es, _____ blow! _____ the
p *dim. molto*
Blow, breez - es, _____ blow! _____ the
p *dim. molto*
Blow, breez - es, _____ blow! _____ the
p *dim. molto*
Blow, breez - es, _____ blow! _____ the

A Canadian Boat Song

stream runs fast, The

stream runs fast, The

stream runs fast, The

stream runs fast, The

ppp *mp* *ppp* *mp* *ppp* *mp*

rap-ids are near, and the day-light's past, the rap-ids are near, and the

rap-ids are near, and the day - light's past, the rap-ids are near, and the

rap-ids are near, and the day - light's past, the rap-ids are near, and the

rap-ids are near, and the day - light's past, the rap-ids are near, and the

cresc. molto *cresc. molto* *cresc. molto* *cresc. molto*

day - light's past, and the day - light's past. —

day - light's past, and the day - light's past. —

day - light's past, and the day - light's past

day - light's past, and the day - light's past. —

Fidelin

Italian Barcarole

English version by
GEORGE L. OSGOOD

JOHANNES BRAHMS

Allegretto grazioso.

O fish - er on the wa - ter, Fi - de - lin, Come fish here by my

Allegretto grazioso

p dolce.

side, In his pret - ty do - ry rows he, in his pret - ty do - ry,

down the tide. Fi - de - lin - lin - la.

down the tide. Fi - de - lin - lin - la.

down the tide. Fi - de - lin - lin - la.

down the tide. Fi - de - lin - lin - la.

2.

"What shall I fish for, maiden?"

Fidelin!

"My ring," the maiden cried!

In his pretty dory rows he

Down the tide.

Fidelin!

3.

"With gold I will reward thee,"

Fidelin!

"A hundred crowns," she cried!

In his pretty dory rows he

Down the tide.

Fidelin!

4.

"A hundred crowns are nothing"

Fidelin!

The fisher-lad replied.

In his pretty dory rowing

Down the tide.

Fidelin!

5.

"A promise will be sweeter,

Fidelin!

Say you will be my bride!"

Then his pretty dory turns he

With the tide.

Fidelin!

Spring Flowers

NIXON WATERMAN

*Andantino*MARGARET RUTHVEN LANG
Composed for this Book

mf $\text{♩} = 104$

The piano introduction consists of four measures in 3/4 time, key of D major. The right hand plays a series of chords (D major, E major, F# major, G major) with a descending melodic line. The left hand plays a steady bass line of eighth notes (D, E, F#, G, A, B, C, D). Pedal marks are present at the end of each measure, followed by an asterisk.

Ped. *

mp

The vocal entry begins with the lyrics "With the coming of the show-ers,". The melody is in the right hand, starting on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The piano accompaniment in the left hand consists of a steady bass line of eighth notes (D, E, F#, G, A, B, C, D).

With the com - ing of the show - ers,

mp

The piano accompaniment for the first vocal line consists of four measures. The right hand plays chords (D major, E major, F# major, G major) with a descending melodic line. The left hand plays a steady bass line of eighth notes (D, E, F#, G, A, B, C, D). Pedal marks are present at the end of each measure, followed by an asterisk.

Ped. *

When

The second vocal line begins with the lyrics "When the win - try days are o'er,". The melody is in the right hand, starting on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and a half note D5. The piano accompaniment in the left hand consists of a steady bass line of eighth notes (D, E, F#, G, A, B, C, D).

When the win - try days are o'er,

Ped. *Ped.* *

The piano accompaniment for the second vocal line consists of four measures. The right hand plays chords (D major, E major, F# major, G major) with a descending melodic line. The left hand plays a steady bass line of eighth notes (D, E, F#, G, A, B, C, D). Pedal marks are present at the end of each measure, followed by an asterisk.

Ped. *

Spring Flowers

f Blossom forth the sweet spring flowers Where the

f Ped. * Ped. * Ped. * Ped. * Ped. * From the win-ter's gloom a -

snow - drifts lay be - fore. *mp* From the win-ter's gloom a -

mp From the win-ter's gloom a -

From the

mp Ped. * Ped. * Ped. * Ped. *

wak - - - ing, All a - bout the shel-tered lawn,

wak gloom a - wak - ing, All a - bout the shel-tered, shel-tered

win-ter's gloom a - wak - ing, All a - bout the shel-tered

mp Ped. * Ped. * Ped. *

lawn, There the gold - en buds are break - ing,
lawn, lawn,

Ere the snow - flakes scarce snow flakes are scarce are gone; The
Ere the the snow - flakes, the snow flakes are scarce are gone; The

snow flakes scarce are gone.
scarce are gone, are gone.

Sra.

* Ped. * Ped. * Ped. *

Chorus of the Sons of Japheth

From *The Tower of Babel**Moderato con moto*

Met. ♩ = 76

ANTON RUBINSTEIN

p

p

Where in eb - bing in - lets the o - cean gleams,___

p

p

Where by mur-mur-ing wa - ters the shore is kissed, The mar - gin___ that with

grass is crowned Oh, there shall we find our home, There shall we find our

find our

home.

Where in shad-ow-y for - ests 'mid sway-ing pines _____

mf

Chorus of the Sons of Japheth

Where the ea - gle builds her lof - ty nest Where grate-ful calm reigns thro'

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal line and chords and eighth notes in the piano part.

earth and sky — Oh, there shall we find our home, there shall we find our
find our

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with chords and eighth notes. The lyrics are split across the two staves of the system.

home.

This system contains the final two staves of music. The vocal line has a long note for the word 'home.' followed by a rest. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. The system ends with a final chord.

Where the pur - ple moun-tains rise to the sky, _____

This system contains the first vocal line with lyrics. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a quarter note. The piano accompaniment is in bass clef and consists of a steady eighth-note pattern. Dynamics include a piano (*p*) marking.

This system contains the piano accompaniment for the second system. It features a continuous eighth-note pattern in the bass clef and a more melodic line in the treble clef. A mezzo-forte (*m*) dynamic marking is present.

Where the hor-i-zon's beau-ty beguiles the eye _____ Where the spir - it _____ finds the

This system contains the third vocal line with lyrics. The vocal line continues the melodic phrase from the previous system. The piano accompaniment remains consistent with the eighth-note pattern. Dynamics include a piano (*p*) marking.

This system contains the piano accompaniment for the fourth system. It continues the eighth-note pattern in the bass clef and the melodic line in the treble clef. A piano (*p*) dynamic marking is present.

sweet - est rest _____ Oh, there shall we find our home, There shall we

This system contains the fifth vocal line with lyrics. The vocal line begins with a forte (*f*) dynamic marking and continues with a series of notes. The piano accompaniment continues with the eighth-note pattern. Dynamics include a forte (*f*) marking.

This system contains the piano accompaniment for the sixth system. It concludes the piece with a final chord in the bass clef and a melodic phrase in the treble clef. A piano (*p*) dynamic marking is present.

Chorus of the Sons of Japheth

find our home.

find our

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'find our home.' and the bottom staff is a piano accompaniment with lyrics 'find our'. Both staves feature a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The music consists of a vocal melody with long notes and a piano accompaniment with a steady eighth-note pattern.

p

There shall we find our home, There

p

mp *p*

This system contains the next two staves of music. The top staff is a vocal line with lyrics 'There shall we find our home, There' and the bottom staff is a piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The key signature and time signature remain the same.

shall we find our home

This system contains the final two staves of music. The top staff is a vocal line with lyrics 'shall we find our home' and the bottom staff is a piano accompaniment. The vocal line features a key signature change to two sharps (F#, C#) and a 7/8 time signature. The piano accompaniment continues with a steady eighth-note pattern. The system ends with a double bar line.

JOHN VANCE CHENEY

Evening

ROSSETTER G. COLE
Composed for this Book*With gentle motion*

mp

1. The birds have hid, — the winds are low, The brake is a - wake, — the
2. The heav - y bee - tle spreads her wings, The toad on the road, — the

mp

(a little faster) *cresc.* *a tempo*

grass a - glow: The bat is the rov - er, No bee on the clov - er, The
crick - et sings:

cresc.

f *rit.* *ev - 'ning* *p* come. —

day is o - ver And ev - 'ning come. —

f *rit.* *p*

Teach Me Thy Statutes
Ave VerumEnglish version by
ABBIE FARWELL BROWN
Adagio

WOLFGANG AMADEUS MOZART

pp *sotto voce*

Teach me, — teach me,
A - ve, A - ve

pp

Adagio

p

Teach Me Thy Statutes

Thy — com — mand — ing, I will keep it, Lord, through
 ve — rum cor — pus na — — tum de Ma — ri — a

con 8va

out the way; Give me al — so,
 Vir — — gi — ne, ve — — re pas sum

cresc.

cresc.

un — — der — stand — ing, Thy law, too, I
 im — — mo — la — tum Thy in cru — ce pro

f

un — — der — stand — ing
 im — — mo — la — tum

f

will o - bey.
ho - mi - ne.

dim.

p Hear, O hear my sup - pli - ca - tion, let my
Cu - ius la - tus per - fo - ra - tum un - da

p *dim.*

pp *cresc.*
cry - ing come near to Thee; I have longed for
flux it et san - gui - ne. Es - to no - bis

p *cresc.*

Teach Me Thy Statutes

Thy prae sal - va - tion Je - ho vah! De
gus - ta - tum in mor - - - - - tis ex

longed for Thy sal - va - tion, Je - ho vah!
no - bis prae - - - - - tus

Je - ho
in mor - - - - -

liv - er me!
am - i - ne, Je - ho

f in mor - - - - -

f

dim. p pp

vah! De - liv - er me!
- tis ex - am - i - ne.

dim. p pp

dim. p tr

MADISON CAWEIN

When Ships Put Out to Sea

W. OTTO MIESSNER
Composed for this Book

Con moto.

f

Ped.

*

mf *Cheerfully*

when pen - nants fly And ships put out to

It's "Sweet, good - by," when pen - nants fly And

Ped.

sea;

ships put out to sea, put out to sea; It's a

acc.

accelerando

a tempo

*

lov - ing kiss and a tear or two In an

Ped. *

eye of brown or an eye of blue: And

stringendo

Ped. *

you'll re - mem - ber me, And you'll re - mem - ber me,

a tempo

L.H.

Ped. *

*Small notes for rehearsal only. *Ped.*

Sweet heart, sweet heart, And

L.H.

* Ped. * Ped. * Ped. * Ped. *

you'll re-mem-ber me.

L.H. *meno mosso* L.H. L.H.

p

Ped. * Ped. * Ped. *

MEN'S VOICES
Agitato

f sf sf

It's "Friend or foe?" when sig-nals blow And

Agitato

R.H. *sf* R.H. *sf*

Agitato

f R.H. L.H. R.H. R.H. R.H. R.H.

L.H. R.H. L.H. L.H. L.H. R.H.

Ped. L.H. L.H. *

When Ships Put Out to Sea

Sotto voce

ships sight ships at sea;

It's "Clear for ac-tion! man the guns!" As the bat-tle nears and the bat - tle runs,

stringendo

ff

Ped.

It's "Clear for ac-tion! man the guns!" As the bat - tle nears and

accelerando

ff

Ped.

ff

runs; _____

8va

fff

Ped.

ritard

sf *Ped.* * *sf* *Ped.* * *sf* *Ped.* * *sf* *Ped.* *

8va il Bassa
MEN'S VOICES

Hum

BASS SOLO

And you'll re - mem - ber me, _____

morendo

p *pp*

Ped. * *Ped.* * *Ped.* *

L.H.

When Ships Put Out to Sea

you'll re - mem - ber me, *mf* *Portamento* *f* *p*

Hum Sweet - heart, sweet - heart, And *p*

L.H. *mf* *f*

Ped. * *Ped.* * *Ped.* *

you'll re - mem - ber me. *ALTO*

L.H. *Meno mosso* *L.H.*

Ped. * *Ped.* * *Ped.*

Impressive *p* It's doom and death, and pause

L.H. *L.H.* *L.H.* *L.H.*

Ped. * *Ped.* * *Ped.*

This musical score is for the song "When Ships Put Out to Sea". It features a vocal melody, piano accompaniment, and a women's chorus. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into several systems. The first system shows the vocal melody and piano accompaniment. The second system introduces the Soprano voice with the word "dolce". The third system continues the vocal melody and piano accompaniment. The fourth system introduces the Women's Voices. The fifth system continues the vocal melody and piano accompaniment. The sixth system continues the vocal melody and piano accompaniment. The seventh system continues the vocal melody and piano accompaniment. The eighth system continues the vocal melody and piano accompaniment. The ninth system continues the vocal melody and piano accompaniment. The tenth system continues the vocal melody and piano accompaniment. The eleventh system continues the vocal melody and piano accompaniment. The twelfth system continues the vocal melody and piano accompaniment. The thirteenth system continues the vocal melody and piano accompaniment. The fourteenth system continues the vocal melody and piano accompaniment. The fifteenth system continues the vocal melody and piano accompaniment. The sixteenth system continues the vocal melody and piano accompaniment. The seventeenth system continues the vocal melody and piano accompaniment. The eighteenth system continues the vocal melody and piano accompaniment. The nineteenth system continues the vocal melody and piano accompaniment. The twentieth system continues the vocal melody and piano accompaniment. The twenty-first system continues the vocal melody and piano accompaniment. The twenty-second system continues the vocal melody and piano accompaniment. The twenty-third system continues the vocal melody and piano accompaniment. The twenty-fourth system continues the vocal melody and piano accompaniment. The twenty-fifth system continues the vocal melody and piano accompaniment. The twenty-sixth system continues the vocal melody and piano accompaniment. The twenty-seventh system continues the vocal melody and piano accompaniment. The twenty-eighth system continues the vocal melody and piano accompaniment. The twenty-ninth system continues the vocal melody and piano accompaniment. The thirtieth system continues the vocal melody and piano accompaniment. The thirty-first system continues the vocal melody and piano accompaniment. The thirty-second system continues the vocal melody and piano accompaniment. The thirty-third system continues the vocal melody and piano accompaniment. The thirty-fourth system continues the vocal melody and piano accompaniment. The thirty-fifth system continues the vocal melody and piano accompaniment. The thirty-sixth system continues the vocal melody and piano accompaniment. The thirty-seventh system continues the vocal melody and piano accompaniment. The thirty-eighth system continues the vocal melody and piano accompaniment. The thirty-ninth system continues the vocal melody and piano accompaniment. The fortieth system continues the vocal melody and piano accompaniment. The forty-first system continues the vocal melody and piano accompaniment. The forty-second system continues the vocal melody and piano accompaniment. The forty-third system continues the vocal melody and piano accompaniment. The forty-fourth system continues the vocal melody and piano accompaniment. The forty-fifth system continues the vocal melody and piano accompaniment. The forty-sixth system continues the vocal melody and piano accompaniment. The forty-seventh system continues the vocal melody and piano accompaniment. The forty-eighth system continues the vocal melody and piano accompaniment. The forty-ninth system continues the vocal melody and piano accompaniment. The fiftieth system continues the vocal melody and piano accompaniment. The fifty-first system continues the vocal melody and piano accompaniment. The fifty-second system continues the vocal melody and piano accompaniment. The fifty-third system continues the vocal melody and piano accompaniment. The fifty-fourth system continues the vocal melody and piano accompaniment. The fifty-fifth system continues the vocal melody and piano accompaniment. The fifty-sixth system continues the vocal melody and piano accompaniment. The fifty-seventh system continues the vocal melody and piano accompaniment. The fifty-eighth system continues the vocal melody and piano accompaniment. The fifty-ninth system continues the vocal melody and piano accompaniment. The sixtieth system continues the vocal melody and piano accompaniment. The sixty-first system continues the vocal melody and piano accompaniment. The sixty-second system continues the vocal melody and piano accompaniment. The sixty-third system continues the vocal melody and piano accompaniment. The sixty-fourth system continues the vocal melody and piano accompaniment. The sixty-fifth system continues the vocal melody and piano accompaniment. The sixty-sixth system continues the vocal melody and piano accompaniment. The sixty-seventh system continues the vocal melody and piano accompaniment. The sixty-eighth system continues the vocal melody and piano accompaniment. The sixty-ninth system continues the vocal melody and piano accompaniment. The seventieth system continues the vocal melody and piano accompaniment. The seventy-first system continues the vocal melody and piano accompaniment. The seventy-second system continues the vocal melody and piano accompaniment. The seventy-third system continues the vocal melody and piano accompaniment. The seventy-fourth system continues the vocal melody and piano accompaniment. The seventy-fifth system continues the vocal melody and piano accompaniment. The seventy-sixth system continues the vocal melody and piano accompaniment. The seventy-seventh system continues the vocal melody and piano accompaniment. The seventy-eighth system continues the vocal melody and piano accompaniment. The seventy-ninth system continues the vocal melody and piano accompaniment. The eightieth system continues the vocal melody and piano accompaniment. The eighty-first system continues the vocal melody and piano accompaniment. The eighty-second system continues the vocal melody and piano accompaniment. The eighty-third system continues the vocal melody and piano accompaniment. The eighty-fourth system continues the vocal melody and piano accompaniment. The eighty-fifth system continues the vocal melody and piano accompaniment. The eighty-sixth system continues the vocal melody and piano accompaniment. The eighty-seventh system continues the vocal melody and piano accompaniment. The eighty-eighth system continues the vocal melody and piano accompaniment. The eighty-ninth system continues the vocal melody and piano accompaniment. The ninetieth system continues the vocal melody and piano accompaniment. The hundredth system continues the vocal melody and piano accompaniment.

a breath, When ships go down at sea;

L.H. L.H.

* Ped. * Ped. * Ped. * Ped.

SOPRANO *dolce*

And hate is o - ver, and hate is o - ver, and

L.H.

* Ped. * Ped. * Ped. * Ped. *

hate is o - ver, and love be - gins,

L.H. L.H.

Ped. * Ped. * Ped. * Ped. *

WOMEN'S VOICES

And war is cru - el, cru - el, who - ev - er wins;

ff

8va

f

When Ships Put Out to Sea

And you'll re - mem - ber me, And you'll re - mem - ber me.

L.H.

Ped. *

Tempo I

meno mosso

L.H.

Ped. *

Ped. cheerfully *

It's "Sweet, good - by," when pen - nants fly And when pen - nants

Ped. *

ships put out to sea;—

fly And ships put out to sea, put out to

Ped. *

sea; It's a lov - ing kiss, and a tear or

Ped. *

two In an eye of brown or an eye of

Ped. * *Ped.* *

When Ships Put Out to Sea

blue: — And you'll re - mem - ber me, And you'll re - mem - ber

L. H.

Ped. *

Ped. *

me — Sweet — heart,

L. H.

Ped. *

Ped. *

Ped. *

ff Sweet — heart, And you'll re -

Portamento

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

mem - ber me.

Rit.

mp *p* *rall.* *pp* *ppp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Detailed description: This musical score is for the song 'When Ships Put Out to Sea'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'mem - ber me.' and includes a 'Rit.' (Ritardando) marking. The piano accompaniment includes dynamic markings of *mp*, *p*, *rall.*, *pp*, and *ppp*, along with pedal markings (*Ped.*) and asterisks (*). The score is written in a key with two flats and a common time signature.

In the Time of Roses

LUISE REICHARDT

Simply

In the time of ros - es, Hope, thou wear-y heart! Spring a balm dis - clos - es

pp

For the keen-est smart. Tho' thy grief o'er-come thee Thro' the win-ter's

Detailed description: This musical score is for the song 'In the Time of Roses' by Luise Reichardt. It features a vocal line and a piano accompaniment. The vocal line begins with the instruction 'Simply' and includes the lyrics 'In the time of ros - es, Hope, thou wear-y heart! Spring a balm dis - clos - es' and 'For the keen-est smart. Tho' thy grief o'er-come thee Thro' the win-ter's'. The piano accompaniment includes a *pp* (pianissimo) marking. The score is written in a key with two flats and a 2/4 time signature.

In the Time of Roses

espressivo *poco sostenuto*

gloom, Thou shalt thrust it from thee, When the roses bloom.

fz

In the time of roses, Wear - y heart, re - joice! Ere the sum - mer closes

pp

Comes the longed-for Voice. Let not death — ap - pal thee, For, — be - yond the

espressivo *poco sostenuto*

tomb, God Him - self shall call thee, When the roses bloom.

fz

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *fz* (forzando), *pp* (pianissimo), and *fz* again. The tempo/mood markings are *espressivo* and *poco sostenuto*. The lyrics are: 'gloom, Thou shalt thrust it from thee, When the roses bloom. In the time of roses, Wear - y heart, re - joice! Ere the sum - mer closes Comes the longed-for Voice. Let not death — ap - pal thee, For, — be - yond the tomb, God Him - self shall call thee, When the roses bloom.'

BLISS CARMAN

Buie Annajohn

GEORGE W. CHADWICK
Composed for this Book

p Moderato alla marcia

1. Bu - ie An - na - john was the king's black mare, Bu - ie,
2. Bu - ie An - na - john, when the dew lay hoar, Bu - ie,

p *f*

Moderato alla marcia

p *f*

Bu - ie, Bu - ie An - na - john! Sat - in was her coat — and
Bu - ie, Bu - ie An - na - john! Down through the mea-dow - lands

p rall.

silk went to her hair, Bu - ie An - na - john, The young king's own.
Bu - ie An - na - john, The young king's own.

p rall.

p rall.

8va

f a tempo

p

March, March, march, march, march with the white moon, march by the river road, March, March,

p

march, march, march with the sun, march by the dune, March, March,

f

f

5

The musical score is for the song "Buie Annajohn". It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic and a tempo marking of *a tempo*. The vocal line enters with a piano (*p*) dynamic. The lyrics are: "March, March, march, march, march with the white moon, march by the river road, March, March, march, march, march with the sun, march by the dune, March, March,". The score includes various musical notations such as slurs, ties, and dynamic markings.

ff

march, march, An-na-john, March with the mer-ry men,
march, march An-na-john, March with the mer-ry men,

ff

f

p a tempo

Bu-ie An-na-john!
Bu-ie An-na-john!

p a tempo

p

Back from the bat-tle at the close of day, Bu-ie,

p

f

Bu - ie, Bu - ie An - na - john! Come with the war cheers at
 close of — day, Bu - ie An - na john, the young king's own.
 Oh,

p rall.
p rall.
p rall.
p
p
f
8va

Detailed description: This is a musical score for the song 'Buie Annajohn'. It consists of four systems of music. The first system shows the vocal melody and piano accompaniment. The vocal line has lyrics 'Bu - ie, Bu - ie An - na - john! Come with the war cheers at'. The piano part features a steady eighth-note accompaniment. The second system continues the vocal melody with lyrics 'close of — day, Bu - ie An - na john, the young king's own.' and includes a 'p rall.' (piano, rallentando) marking. The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal line with a 'p' (piano) marking and the word 'Oh,'. The piano part has a 'p rall.' marking. The fourth system shows the vocal line with a 'p' marking and the word 'Oh,'. The piano part has a 'p' marking and a '8va' (octave) marking. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand.

heav - y was the sword that we laid on; March,

march, march An - na - john, Oh, heav - y was the

sword, the sword that we laid on; But half of the heave_____ was

Bu - ie An - na - john!

sf *sf* *animato*

Detailed description: This musical score is for the piece 'Buie Annajohn'. It features a vocal line and a piano accompaniment. The vocal line consists of two staves, treble and bass, with the lyrics 'Bu - ie' and 'An - na - john!' written below. The piano accompaniment is on a grand staff (treble and bass clefs). It begins with a forte (*sf*) dynamic and includes a section marked *animato*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

And the Glory of the Lord

From *The Messiah*
 Isaiah xl., v. 5.

GEORGE FREDERICK HANDEL

Allegro.
f

ALTO

And the glo - ry, the

mf

Detailed description: This musical score is for the piece 'And the Glory of the Lord' from George Frederick Handel's 'The Messiah'. It features a piano accompaniment and an alto vocal part. The piano part is on a grand staff (treble and bass clefs) in 3/4 time, marked *Allegro.* and *f*. The alto vocal part is on a single staff, with the lyrics 'And the glo - ry, the' written below. The key signature has two sharps (F-sharp and C-sharp). The piano part includes a section marked *mf* (mezzo-forte).

This musical score is for a hymn titled "And the Glory of the Lord". It is written for a voice and piano ensemble. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are: "glo-ry of the Lord, And the glo-ry, the glo-ry of the Lord shall be re-veal-ed, And the glo-ry, the glo-ry of the Lord shall be re-veal-ed, be re-veal-ed, shall be re-veal-ed." The piano part features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). A trill is marked in the piano part of the second system.

glo-ry of the Lord, And the glo-ry, the glo-ry of the Lord shall be re -

veal - ed, And the glo - ry, the

shall be re - - veal - - ed shall

and the glo - ry, the glo-ry of the Lord

glo-ry of the Lord shall be re - veal - ed, be re - veal

be re - veal-ed. shall be re-

shall be re - veal'd,
ed, and the glo - ry, the glo-ry of the
veal - - ed, *f*

Lord shall be re - veal - ed.

tr

And all flesh shall see it to - geth-er, and all
mf *mf*

tr *mf* *f* *mf*

The musical score is written for voice and piano. It consists of six systems of music. The vocal part is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two sharps. The tempo and style are not explicitly marked, but the dynamics include *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). The lyrics are written below the vocal staff, with some words underlined to indicate phrasing. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

flesh — shall see it to - geth - er; and all
For the mouth
to - geth - - er; For the mouth
flesh — shall see it to - geth - - er; and all
of the Lord hath spo - ken it;
of the Lord hath spo - ken it;
flesh — shall see it to - geth - - er; and all flesh, — and all
mf and all flesh — shall

And the Glory of the Lord

flesh shall see it to - geth - er; and all flesh shall see it to -
 see it to - geth - er;

For the mouth of the Lord hath

geth - er; And the glo - ry, the
 spo - ken it.

and all flesh shall see it to -
 glo - ry of the Lord and all flesh shall see it to -
 and all flesh shall see it to -

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#). The tempo is marked with a quarter note equal to 120. The score consists of five systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final line of music. The lyrics are written below the vocal line. The piano accompaniment is written in the lower staves.

And the Glory of the Lord

199

the mouth of the Lord hath spo - ken it.

geth - er; and the glo - ry, the glo - ry of the Lord, shall be re -

veal - ed, and all flesh— shall see it to - geth - er; the

and all flesh— and all flesh—

of the Lord hath spo - ken it, hath

glo - ry, the glo - ry of the mouth— shall be re - - veal - -

and the glo - ry, the glo - ry of the

And the Glory of the Lord

spoken it,
hath spoken it; and all flesh and all flesh
Lord shall be revealed, and all

mf
and the glo-ry, the glo-ry, the glo-ry of the Lord,

ff
shall see it to-gether; and the
flesh *ff*

ff
shall be re-veal - ed,

glo-ry, the glo-ry of the Lord, shall be re-veal
shall be re

ed, re - veal - ed, and all flesh shall see it to -
 shall be re - veal ed, and all flesh and all flesh shall see it to -
 veal ed, re - veal - ed, for the mouth of the

For the mouth of
 geth - er, to - geth - er; For the mouth of the Lord
 Lord hath spo - ken it.

hath spo - ken it, for the mouth for the of mouth of the the Lord, the

And the Glory of the Lord

Adagio.

Lord hath spo - ken it.
mouth of the Lord.

Adagio.

The Home Road*

JOHN ALDEN CARPENTER

JOHN ALDEN CARPENTER

(2nd time ♩) Moderato

Sing a Hymn of Free - dom, Fling the ban - ner high!
In the qui - et hours Of the star - ry night

(2nd time ♩) Moderato f

* May be sung as unison song

Sing the Songs of Li - ber - ty, Songs that shall not die. } For the
 Dream the dreams of far a - way Home-fires burn - ing bright. }

long, long road to Tip - pe - ra - ry Is the road - that leads - me home - O'er
 For the road

hills and plains, By lakes and lanes, My Wood-lands! My Corn-fields! My Coun-try! My Home!

The Immortal

CALE YOUNG RICE

Allegretto giocoso

HENRY HADLEY

Composed for this Book

Spring has come up from the South a - gain, With soft _____ mists in her hair, —

And a warm wind in her mouth a - gain, And bud - ding ev - 'ry - where. —

Spring has come up from the South a - gain, And her skies are a - zure fire, —

And a - round her is the a - wak - 'ning Of all the world's de -

f *rit.*

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is marked with a forte (*f*) dynamic. The second measure includes a *rit.* (ritardando) marking. The lyrics are: "And a - round her is the a - wak - 'ning Of all the world's de -".

p sire. *a tempo* *p* Spring has come up from the South a - gain, And

p *a tempo*

This system contains measures 5 through 8. The vocal melody continues in the upper staff, and the piano accompaniment is in the lower staff. The key signature remains two flats. The first measure of this system is marked with a piano (*p*) dynamic and the word "sire.". The second measure is marked with a piano (*p*) dynamic and the tempo marking *a tempo*. The lyrics are: "Spring has come up from the South a - gain, And".

dreams are in — her eyes, — And mu - sic is in — her mouth a - gain Of

cresc. *cresc.* *cresc.*

This system contains measures 9 through 12. The vocal melody continues in the upper staff, and the piano accompaniment is in the lower staff. The key signature remains two flats. The first measure of this system is marked with a crescendo (*cresc.*) marking. The lyrics are: "dreams are in — her eyes, — And mu - sic is in — her mouth a - gain Of".

love, the ne - ver - wise. Spring has come up from the South a - gain, And

bird and flower and bee Know that she is their life and joy

im - mor - tal i - ty! And im - mor - tal i - ty!

The Song of the Bell Buoy

HERBERT BASHFORD

 PHILIP GREELEY CLAPP
 Composed for this Book

Allegro commodo. *f*

Oh, I rise and I

Allegro commodo. *mf* *p*

fall, I call and I call, Tho' the

mf

years the years may grow long and the days may go

mf *p*

The Song of the Bell Buoy

by; Near a reef of gray stone, for -

sak - en, a - lone, I am left to the

sea, to the sun and the sky. How I

poco rit. and the *f a tempo*

poco rit. *a tempo*

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the vocal melody and the first two measures of the piano accompaniment. The second system contains the second line of the vocal melody and the next four measures of the piano accompaniment. The third system contains the third line of the vocal melody and the next four measures of the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the final four measures of the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal melody is simple and melodic, with some long notes and rests. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *poco rit.* (poco ritardando), and *a tempo* (return to original tempo). The lyrics are written below the vocal line, with some words hyphenated across measures.

animato

shout and I reel with the fren - zy I feel When my wave-wov - en gar - ments are

wave-wov - en

animato

f

tranquillo

pp

fash-ion'd of fire When the night wind blows keen and no

tranquillo

p

animando

mf

cresc.

star may be seen And the heart of the sea

animando

mf

cresc.

The Song of the Bell Buoy

is as wild as De - sire!

As I sway and I swing how my

cresc. *f* *mf* *f* *mf* *f* *p* *mf* *p* *cresc.*

This musical score is for the song "The Song of the Bell Buoy". It features a vocal melody and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into several systems. The first system shows the vocal line with the lyrics "is as wild as De - sire!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note pattern. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with the lyrics "As I sway and I swing how my". The piano accompaniment continues with the same eighth-note pattern. The score includes various musical notations such as dynamics (crescendo, fortissimo, mezzo-forte, piano), articulation (accents), and phrasing slurs. The overall mood is romantic and expressive.

bra - zen lips fling Their one word of

warn - ing to those sail - ing home, But there

comes no re - ply save a spar drift - ing

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line consists of two systems of staves. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are placed below the vocal staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte), *p* (piano), and *mf* (mezzo-forte). The lyrics are: "bra - zen lips fling Their one word of warn - ing to those sail - ing home, But there comes no re - ply save a spar drift - ing".

by, A sob from the surf

mf *p* and a

in the foam!

face *Bassi non cresc.*

mf Wheth-er foul or fair

mf *p*

Detailed description: This is a musical score for a song titled "The Song of the Bell Buoy". The score is written for voice and piano. It consists of five systems of music. The first system shows the vocal melody starting with "by," followed by "A sob from the surf". The piano accompaniment features a steady eighth-note pattern in the left hand and a more active melody in the right hand. The second system continues the vocal line with "in the foam!" and "face". The piano part has a crescendo marking and a "Bassi non cresc." instruction. The third system shows the vocal line with "Wheth-er foul or fair". The piano part has a crescendo marking and a "p" (piano) marking. The fourth system shows the vocal line with "Wheth-er foul or fair". The piano part has a crescendo marking and a "p" (piano) marking. The fifth system shows the vocal line with "Wheth-er foul or fair". The piano part has a crescendo marking and a "p" (piano) marking.

sky, but one mes - sage I cry From the

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment consists of two staves in bass clef. The lyrics are: "sky, but one mes - sage I cry From the".

This system contains the next two staves of the piano accompaniment, continuing the musical texture established in the first system.

half - the hid - den ledg - - es I haunt as a
the half - hid - den ledg-es I

This system contains the third vocal line and the next two staves of the piano accompaniment. The lyrics are: "half - the hid - den ledg - - es I haunt as a" and "the half - hid - den ledg-es I".

This system contains the next two staves of the piano accompaniment, continuing the musical texture.

ghost; To the end will I bide on the

This system contains the fifth vocal line and the next two staves of the piano accompaniment. The lyrics are: "ghost; To the end will I bide on the".

This system contains the final two staves of the piano accompaniment on this page, concluding the musical phrase.

The Song of the Bell Buoy

This musical score is for a piece titled "The Song of the Bell Buoy". It is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into several systems. The first system contains the vocal melody with lyrics "pulse of the tide" and a piano accompaniment. The second system continues the vocal melody with lyrics "Un - wea - - ried un -" and includes a piano accompaniment. The third system features a piano solo with a melody in the right hand and a bass line in the left hand. The fourth system continues the piano solo. The fifth system features a vocal melody with lyrics "daunt - ed, the voice of the" and a piano accompaniment. The sixth system continues the piano solo. The seventh system features a vocal melody with the word "Coast!" and a piano accompaniment. The eighth system features a piano solo with the instruction "con spirito". The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f*, *cresc.*, and *ff*.

pulse of the tide *f* *cresc.*

pulse of the tide Un - wea - - ried un - *f* *cresc.*

pulse of the tide *f* *cresc.*

daunt - ed, the voice of the

ff Coast! *ff*

ff *con spirito*

Come Where My Love Lies Dreaming

STEPHEN C. FOSTER

STEPHEN C. FOSTER

Come where my love lies dream - ing, Dream - ing the hap-py hours a -
 way, In vi-sions bright re - deem - ing The
 fleet - ing joys of day; Dream - ing the
 hap - py hours, Dream - ing the hap-py hours a - way.

Come Where My Love Lies Dreaming

cresc. *riten.* *dim.*

Come where my love lies dream - ing, so sweetly dream-ing the hap-py hours a -

cresc. *riten.* *p*

CHORUS. *mf* *a tempo* *mf* My own love is sweet - ly

way. — Come where my love lies dream-ing, dream-ing, —

mf *a tempo*

dim. dream-ing, Her beau-ty beam - ing, My own love is sweet-ly

cresc. *mp cresc.*

Come with a lute - ton'd lay; — Come where my love lies dream-ing, dream-ing, —

dim. *mp cresc.*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into several systems. The first system shows the vocal melody with lyrics 'Come where my love lies dream - ing, so sweetly dream-ing the hap-py hours a -' and piano accompaniment. The second system continues the vocal melody with lyrics 'way. — Come where my love lies dream-ing, dream-ing, —' and piano accompaniment. The third system shows the vocal melody with lyrics 'dream-ing, Her beau-ty beam - ing, My own love is sweet-ly' and piano accompaniment. The fourth system continues the vocal melody with lyrics 'Come with a lute - ton'd lay; — Come where my love lies dream-ing, dream-ing, —' and piano accompaniment. The fifth system shows the vocal melody with lyrics 'Come where my love lies dream-ing, dream-ing, —' and piano accompaniment. The score includes various musical notations such as dynamics (crescendo, decrescendo, fortissimo, mezzo-forte, piano), tempo markings (a tempo), and articulation marks (accents, slurs). The piano part consists of chords and single notes, providing a harmonic foundation for the vocal melody.

Come Where My Love Lies Dreaming

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dream - ing the hap - py hours a - way.

My

dim. *mf*

dream - ing the hap - py hours a - way. Come with a lute, come with a lay.

dim.

own love is sweet - ly dream - ing, Her beau - ty beam - ing;

p

Come, come, come, come, come, come, come, come, come, come, come, come, come, come, come, come,

p

My own love is sweet - ly dream - ing the hap - py hours a -

cresc. *mp* *dim.*

Come where my love lies dream - ing, dream - ing, dream - ing the hap - py hours a -

mp *cresc.*

way. *2. pp riten.* *Fine*

way, ——— Dream - ing the hap - py hours — a - way, ——— *Fine*

pp riten. *Fine*

pp riten. *Fine*

p

Soft is her slum - ber, Tho'ts, bright and free, Dance thro' her dreams like gush - ing mel - o - dy,

p

riten. *D. S. al Fine*

Light is her young heart, Light may it be, Come where my love lies dream - ing.

riten.

Night in the Desert

ROBERT SOUTHEY

ARTHUR FARWELL
Composed for this Book

p How beau - ti - ful is night! *mf* How beau - ti - ful is night! — A

slow and calm. ♩=54 *p* *mf* ri - tard *pp*

A dew - y fresh - ness

dew - y fresh - ness fills the si - lent air; A fresh - ness

fills the si - lent air; No mist ob - scures — No mist ob -

very calmly

Night in the Desert

nor cloud, nor stain, *mf* *mp*

sures, Nor cloud, nor speck, nor stain, No mist ob- *mp*

No mist ob-sures. *mp*

sures, Nor cloud, nor cloud, nor stain, Breaks the se- *f*

rene of heav'n, Breaks the se-rene of *mp* *p* *rit.*

mp *p* *ritard*

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

In full - orbed glo - ry yon - der moon di -

heav'n:

p

Majestically; a little less slowly. ♩ = 72 *grad - ually - increase*

vine *mf* Rolls thro' the dark blue depths, *f*

Rolls thro' the

dark blue depths, *mf* Rolls thro' the *mp*

Rolls thro' the dark blue depths, *mf*

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Majestically; a little less slowly' with a quarter note equal to 72 beats per minute. The score is divided into several systems. The first system shows the vocal melody starting with a piano (*p*) dynamic. The second system features a piano accompaniment of chords, marked 'Majestically; a little less slowly' and 'grad - ually - increase'. The third system introduces the vocal melody with lyrics 'vine', 'Rolls thro' the dark blue depths,' and 'Rolls thro' the'. Dynamics include *mf* and *f*. The fourth system continues the piano accompaniment with a forte (*f*) dynamic. The fifth system shows the vocal melody with lyrics 'dark blue depths,' and 'Rolls thro' the'. Dynamics include *mf* and *mp*. The sixth system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The seventh system shows the vocal melody with lyrics 'Rolls thro' the dark blue depths,' and 'Rolls thro' the'. Dynamics include *mf* and *mp*. The eighth system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic.

dark blue depths, Be - neath her stead - y ray the

p *pp* *p*

mysteriously *gradually increase*

des - ert - cir - cle spreads, Like the round o - cean,

mf *f* *sff*

o - cean

mf *f* *sff*

gir - dled with the sky. How beau - ti - ful is night, How

mf *p* *ritard* *pp* *original time*

mf *ritard* *pp* *pp original time*

Night in the Desert

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ri - tard

beau - ti - ful is night! A dew - y fresh - ness fills the si - lent

p

A

ri - tard

air;

p

mf more broadly

air;

ritard

How beau - ti - ful is

mf

dew - y fresh - ness fills the si - lent air;

more broadly

mf

ritard

night, How beau - ti - ful, how beau - ti - ful is night!

mf

mp

f

ritard

p

mp

f

ritard

p

night, How beau - ti - ful, how beau - ti - ful is night!

mp

f

ritard

p

mp

f

ritard

p

night, How beau - ti - ful, how beau - ti - ful is night!

I'll Sing Thee Songs of Araby

W. G. WILLS
from *Lalla Rookh*
Andantino

FREDERIC CLAY

The piano introduction is in 6/8 time, marked *Andantino*. It features a melody in the right hand and a harmonic accompaniment in the left hand, both in a key with two flats (B-flat major or D minor). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and sixteenth notes. The left hand accompaniment consists of chords and single notes, providing a steady harmonic foundation.

1. I'll sing thee songs_ of Ar-a-by,_____ And tales_ of fair Cash-
2. Thro' those twin lakes, when won-der wakes,_____ My rap - tur'd song shall

The piano accompaniment for the first vocal line continues the harmonic pattern established in the introduction. It features chords and single notes in the left hand, supporting the vocal melody. The right hand has some chords and single notes, mirroring the vocal line's structure.

mere,_____ Wild tales to cheat thee of a sigh,_____ Or charm_ thee to a
sink,_____ And as the div - er dives_ for_ pearls,_____ Bring bright tears, to their

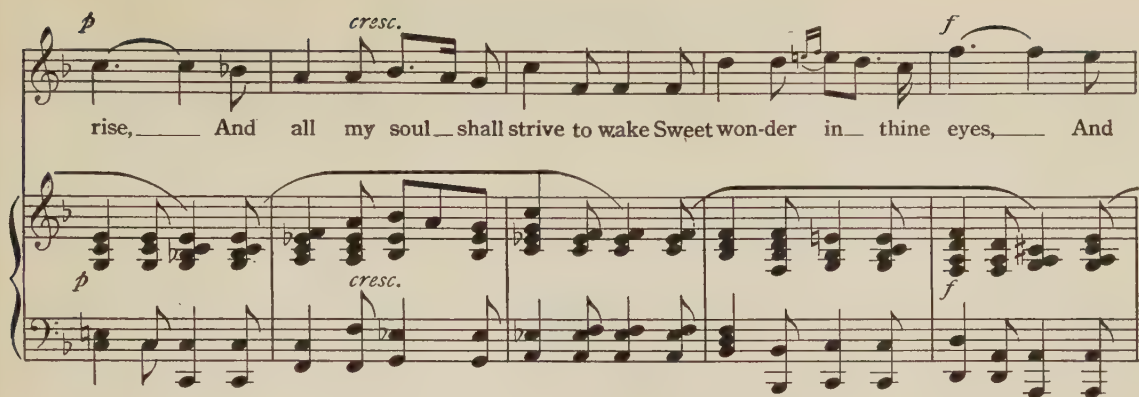
The piano accompaniment for the second vocal line continues the harmonic pattern. It features chords and single notes in the left hand, supporting the vocal melody. The right hand has some chords and single notes, mirroring the vocal line's structure.

tear;_____ And dreams of de-light shall on thee break,_____ And rain - bow vi - sions
brink;_____

The piano accompaniment for the third vocal line continues the harmonic pattern. It features chords and single notes in the left hand, supporting the vocal melody. The right hand has some chords and single notes, mirroring the vocal line's structure. The piece concludes with a final chord in the left hand.

p *cresc.* *f*

rise, And all my soul shall strive to wake Sweet won-der in thine eyes, And



dim. *rit.* 1. *a tempo*

all my soul shall strive to wake Sweet won-der in thine eyes.



2. *a tempo* *p*

eyes, To cheat thee of a



rit. *pp* *morendo*

sigh, Or charm thee to a tear.



Lord of Mercy

(O Bone Jesu)

English version by
ABBIE FARWELL BROWN

PALESTRINA

pp *mp*

O Lord of Mer - cy, Pit - y
O bo - ne Je - su, mi - se -

Mer - cy,
Je - su,

pp *p*

err - ing chil - - dren! Thou who hast cre -
re - re no - - bis, qui - a tu cre -

pp *p*

at - ed us, O tu hide Thou not from us;
a - sti nos, tu re - de - mi - sti nos

f *dim.* *pp*

de - part Thou not from us!
pre - ti - o - sis - - - si - mo.

O de - part Thou not, de - part Thou not from us!
san - gui - ne tu - o pre - ti - o - sis - - si - mo.

Chorus of Pilgrim Women

JOSEPHINE PRESTON PEABODY
The Pilgrim Tercentenary Pageant

GEORGE W. CHADWICK

SOPRANO

ALTO

Moderato

p

cresc.

f

p Af - ter the nights and days *cresc.* Our hearts pour out their praise,

O Fa - - ther, who hast led us here, O - ver the dim sea

O Fa - ther who hast

Chorus of Pilgrim Women

(YOUNG GIRLS)

ways, — Earth, Earth, she

p (SOME OLDER WOMEN) *mf*

The dread sea ways

p *f* *p*

cresc.

bloom - eth! The wa - ter - brook it hum - meth:- And oh, — when

cresc.

cresc. *f*

mf *cresc.*

A - pril com - eth-Run, lads, run — Hey - ho land at last: — Hey-

mf *cresc.*

p *mf* *cresc.*

ho land at last, Hey - ho Hey - ho the Sun!

the Sun! Our

p (WOMEN)

strength was like to fail, Even as a shud-d'ring sail

Poco meno mosso

Chorus of Pilgrim Women

Trem-bling up-on our lips, Thy hand up-held as who went down, Down to the

sea in ships! (OLDER WOMEN)
Down to the sea in ships!

(YOUNG GIRLS) *p Allegretto*
And some day, from our sow-ing Mid-sum-mer o-ver-
p Allegretto

f

flow - ing:— Ways of bright-ness, for our feet un - know - - -

f

Ways of bright-ness, for our feet un - know -

(A FEW OLDER VOICES,
Speaking:
all, all unknowing)

(YOUNG GIRLS)

cresc.

ing! This - tle-down, for spin-ning, O! ——— This - tle-down, for spin-ning, O!

p *cresc.*

ing!

(WOMEN)

Bless the good be - gin - ning! ——— O

p

Chorus of Pilgrim Women

p Andante

Fold us in—Thy keep - ing: Hold us a-bove our weep - ing,—

p Andante

Us, and our help - less chil - dren, Thou un - sleep - ing! ———

(YOUNG GIRLS) *mf* *Leggiero*

Bring all, bring all your boughs for burn - ing:

mf Allegretto scherzando

Run, lads run, Run, lads run, Boughs of fir

This system contains the first three measures of the musical score. It features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a piano accompaniment in grand staff. The lyrics are 'Run, lads run, Run, lads run, Boughs of fir'.

and ju - ni - per Breath - ing Sun, breath - ing in the

molto cresc.

This system contains the next three measures. The vocal melody continues with the lyrics 'and ju - ni - per Breath - ing Sun, breath - ing in the'. The piano accompaniment includes the instruction '*molto cresc.*' (molto crescendo) in the second measure.

Sun.

f sf

This system contains the final three measures. The vocal melody has a whole rest in the first measure, followed by the word 'Sun.' in the second measure. The piano accompaniment begins with a forte (*f*) dynamic and a sforzando (*sf*) accent in the first measure.

Chorus of Pilgrim Women

(WOMEN) *f* *Maestoso* *cresc.*

For - give our blind a - maze — Thro' all these blind-fold days. Thou know-est.

f *Maestoso* *cresc.*

ff *f* *cresc.*

(ALL) *ff* *mf*

Thou wilt see Be - yond — our poor dis - cern - ing. All of our treas - ur - y, our hope — our

ff *mf*

ff *mf*

mf *cresc.*

mem - o - ry, We of - fer here to Thee: — We, the un - re - turn - ing. All of our

mf *cresc.*

mf *cresc.*

The musical score is written for a women's chorus and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system is for the women's chorus, starting with a forte (f) dynamic and a Maestoso tempo. The piano accompaniment begins with a fortissimo (ff) dynamic. The second system continues the chorus and piano parts, with the chorus moving to a mezzo-forte (mf) dynamic. The third system concludes the piece, featuring a crescendo in both the vocal and piano parts, ending with a mezzo-forte (mf) dynamic.

treas - ur-y, our hope our mem - o - ry, We of - fer here to Thee, we

ff

We of - fer

of - fer here to Thee, We, the un - re -

p *p cresc.*

of - fer here to Thee,

p *p cresc.*

turn - ing, the un - re - turn - ing.

f *p*

Hail! Festal Morn

D. F. E. AUBER

Allegro ma non troppo. ♩=120

D. F. E. AUBER

Hail, fes - tal morn - ing, hail, fes - tal morn - ing,
Hail, fes - tal morn - ing, hail, fes - tal
f
Let us be gay, let us be gay this Eas - ter day. Hail, fes - tal
morn - ing, Let us be gay,
morn - ing, hail, fes - tal morn - ing, Let us be
Hail, fes - tal morn - ing, hail, fes - tal morn - ing,
morn - ing, hail, fes - tal morn - ing, Let us be
morn - ing, hail, fes - tal morn - ing, Let us be

gay, let us be gay, This Eas - ter day. Young men and maid - ens, Young men and

gay, let us be gay, Young men and maid - ens,

The first system of the musical score for 'Hail! Festal Morn'. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat). The lyrics are: 'gay, let us be gay, This Eas - ter day. Young men and maid - ens, Young men and gay, let us be gay, Young men and maid - ens,'.

maid - ens, Dance to the ca - dence Of spright - ly songs, Come join in

Young men and maid - ens, Dance to the ca - dence of your songs,

The second system of the musical score. The lyrics continue: 'maid - ens, Dance to the ca - dence Of spright - ly songs, Come join in Young men and maid - ens, Dance to the ca - dence of your songs,'.

throngs, Young men and maid - ens, Young men and maid - ens, Dance to the

Young men and maid - ens, Young men and maid - ens,

The third system of the musical score. The lyrics conclude with: 'throngs, Young men and maid - ens, Young men and maid - ens, Dance to the Young men and maid - ens, Young men and maid - ens,'.

ca-dence Of spright-ly songs, Come join in throngs, With boughs of

Dance to the ca-dence of your songs,

green, and make ho - li - day, With boughs of

green, and make ho - li - day.

ff

Detailed description: This is a musical score for a song titled "Hail! Festal Morn". The score is written for voice and piano. It consists of six systems of music. The first system shows the vocal melody and piano accompaniment. The lyrics are "ca-dence Of spright-ly songs, Come join in throngs, With boughs of". The second system continues the vocal melody and piano accompaniment. The lyrics are "Dance to the ca-dence of your songs,". The third system shows the vocal melody and piano accompaniment. The lyrics are "green, and make ho - li - day, With boughs of". The fourth system continues the vocal melody and piano accompaniment. The lyrics are "green, and make ho - li - day.". The fifth system shows the vocal melody and piano accompaniment. The lyrics are "green, and make ho - li - day.". The sixth system shows the piano accompaniment. The lyrics are "green, and make ho - li - day.". The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f* and *ff*.

Musical score for 'Hail! Festal Morn'. The score is written for two staves (treble and bass clef) and features a series of chords and melodic lines. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a slow, majestic feel with long, sustained notes and a steady, rhythmic accompaniment.

Sweet Innisfallen

THOMAS MOORE

Largo.

CHARLES VILLIERS STANFORD

Arranged for this Book

Musical score for 'Sweet Innisfallen'. The score is written for two staves (treble and bass clef) and features a series of chords and melodic lines. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a slow, majestic feel with long, sustained notes and a steady, rhythmic accompaniment.

1. Sweet — In - nis - fal - len, fare — thee well; May calm and sun - shine
 2. Sweet — In - nis - fal - len, long — shall dwell In mem - o - ry's dream
 3. Weep - ing or smil - ing, love - ly isle! And all the love - lier

Musical score for 'Sweet Innisfallen'. The score is written for two staves (treble and bass clef) and features a series of chords and melodic lines. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a slow, majestic feel with long, sustained notes and a steady, rhythmic accompaniment.

long be thine! How fair thou art let oth - ers tell, To
 that sunny smile, Which o'er thee on that ev - 'ning fell When
 for thy tears For though but rare thy sun - ny smile, 'Tis

Musical score for 'Sweet Innisfallen'. The score is written for two staves (treble and bass clef) and features a series of chords and melodic lines. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a slow, majestic feel with long, sustained notes and a steady, rhythmic accompaniment.

how —
 I own —
 feel —
 first —
 heav'n's —
 how —
 I own —
 fair —
 saw —
 glance —
 shall —
 thy —
 when —
 long —
 fai -
 it —
 be —
 ry —
 ap -
 mine.
 isle.
 pears.

Mariners' Song

ABBIE FARWELL BROWN

DANIEL PROTHEROE
Composed for this Book

mf

Our good ship rides the tee - ter - ing tides, And we ride gai - ly

Allegro con spirito
mf

too, Wheth - er it be on storm - y sea or un - der skies of

him fair or

cresc.

blue. For a sai - lor knows each wind that blows May blow him

cresc.

foul;

Rit.

fair or foul; But east or west a ship is best, And nev-er a need to

colla voce

Tempo

f

scowl! So! Nev-er a scowl, my bul - ly boys! Oh, nev-er a need to

cresc.

f

Tempo

Marcato

rit.

scowl! For east or west a ship is best, So nev-er a need to

Marcato

rit.

scowl!

Tempo

cresc.

The folk on land they la - bor, And they plow the dir - ty

cresc.

Largamento

ground; But we are free to plow the sea, The bloom - ing world a -

Largamento

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into five systems, each with a vocal line and a piano accompaniment line.

System 1: The vocal line begins with the tempo marking *Tempo* and the dynamic *ff*. The lyrics are "round. Our gid - dy ship has man - y a trip, And mer - ry tricks to". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

System 2: The tempo marking *Tempo* and dynamic *ff* are present. The lyrics are "play; Old Da - vy Jones may get our bones, But pipe him". The piano accompaniment continues with similar rhythmic patterns.

System 3: The tempo marking *molto rit.* is indicated. The lyrics are "down to - day! ——— So! Pipe him down, my bul - ly—boys! Oh". The piano accompaniment features a more complex, syncopated rhythm in the right hand.

System 4: The tempo marking *Tempo* is present. The lyrics are "down to - day! ——— So! Pipe him down, my bul - ly—boys! Oh". The piano accompaniment features a more complex, syncopated rhythm in the right hand.

System 5: The tempo marking *Tempo* is present. The lyrics are "down to - day! ——— So! Pipe him down, my bul - ly—boys! Oh". The piano accompaniment features a more complex, syncopated rhythm in the right hand.

pipe him down to - day, Old Da - vy Jones may get our bones, But

pipe him down to - day! — So pipe him down — to

day.

rit. *ff* *cresc.* *ff* *ff*

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The score is divided into four systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line, which includes a piano solo section marked 'rit.' and 'ff'. The fourth system contains the fourth line, which includes a piano solo section marked 'ff' and 'ff'. The lyrics are written below the vocal staff. The piano part features various musical notations, including chords, arpeggios, and dynamic markings.

English translation by
ABBIE FARWELL BROWN

Benediction

(Ave Maria)

ARCADELT

p

Shep-herd of slum-ber, Com-fort all thy-sheep!
A-ve Ma-ri-a, Gra-ti-a ple-na,

cresc. *p* *cresc.*

In-to green pas-tures Oh-lead thy-wea-ry. Be-ne-
Do-mi-nus te-cum, A-ve Ma-ri-a, Be-ne-

f *mp*

dic-tion there, Be-ne-dic-tion where the qui-et-wa-ters
di-cta tu, Be-ne-di-cta tu in mu-li-e-ri-

cresc. *dolce*

flow! Sweet be-ne-dic-tion, show-ered with-Thy
bus! Et be-ne-di-ctus fruc-tus ven-tris

cresc. *f rit.* *p* *f* *dim.* *p*

heal-ing com-fort! Fa-ther of Mer-cy! Lead
tu-i, Je-sus! San-cta Ma-ri-a, O-

Benediction

me out of the shadow. Shepherd have pity!
ra, o - ra pro no - bis. Sancta Ma - ri - a,

Guide me thru the dark valley. Shepherd have
O - ra, o - ra pro no - bis. Sancta Ma -

pity! Guide me thru the dark valley. A - men.
ri - a! O - ra, o - ra pro no - bis. A - men.

Sevenfold Amen

JOHN STAINER, 1873

Slow and sustained

A - men, A - - - - -

A - men, A - men, A - - - - -

men, *f* A - - - - - men *pp* *slower*

men, *f* A - - - - - men, *pp* A - - - - - men, *ppp* A - - - - - men.

A - - - - - men

ALFRED H. HYATT

Deep in the Soul of a Rose

GEORGE W. CHADWICK
Composed for this Book

Andante con moto

p

1. Deep in the soul of a rose A
 2. Deep in the vi-o-let's breast A
 3. Deep in the soul of the sea A

Andante con moto

Deep in

p

dream lies in ten-der re- pose. Its slum-ber is oh, so
 tear-drop is ly-ing at rest. A gem on its pur-ple
 pearl lies that found shall be. , Though hid-den 'neath tides so

slum-ber
gem on
hid-den

2

fast.
leaf.
vast.

Tar-ry oh dream
 Fade not, fair flow'r,
 Love is that pearl

f

p

Deep in the Soul of a Rose

cresc.

Slum - ber on yet, Love shall wake you to joy
 Lin - ger, oh tear, Love shall bring you a joy
 Be - se - cret still, Life shall find you and claim

cresc.

f

cresc.

f

1. 2. 3.

at the last. *p* last.
 for each grief.
 you at

p *pp*

Sabre Song

(La Grande Duchesse)

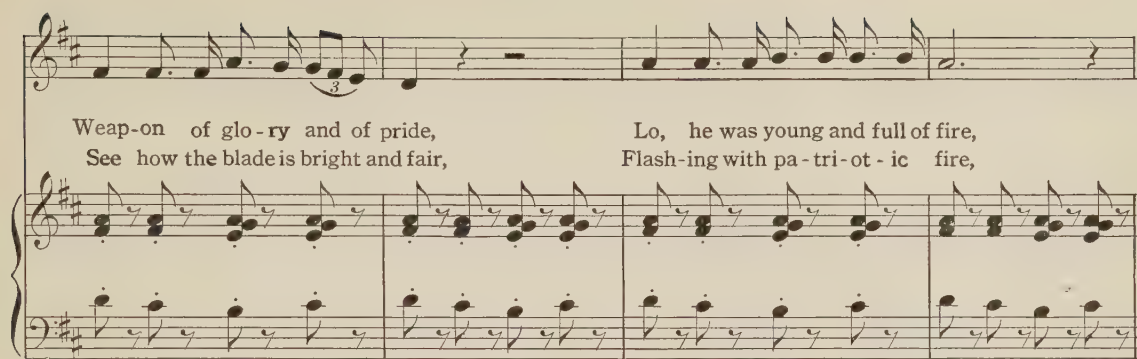
English Version by
 ABBIE FARWELL BROWN

JACQUES OFFENBACH

Moderato

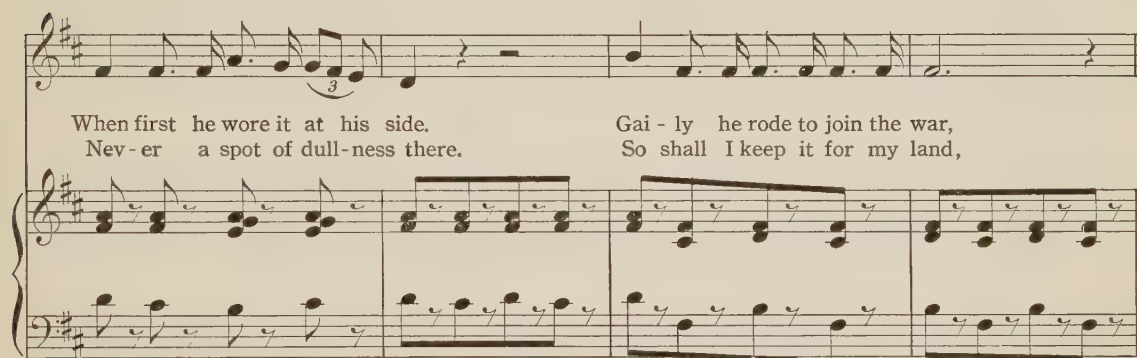
SOLO

Here is the sa - bre of my sire,
 Gaze on the sa - bre of my sire,



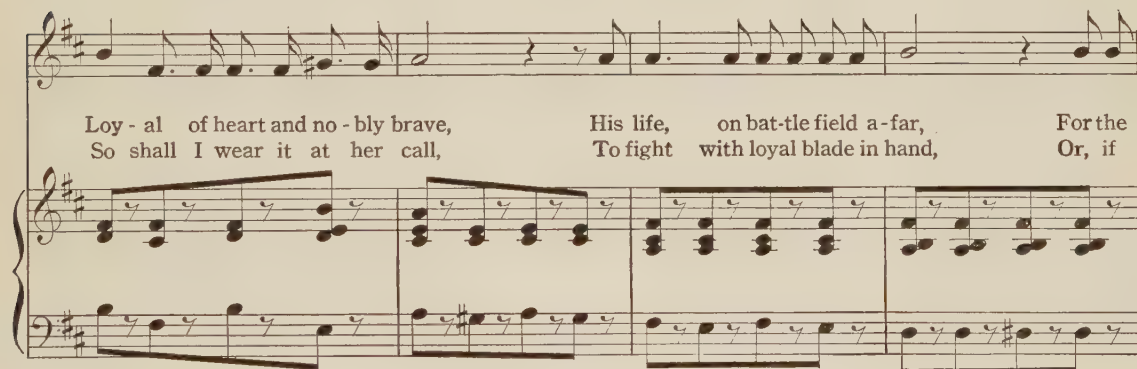
Weap-on of glo-ry and of pride,
See how the blade is bright and fair,

Lo, he was young and full of fire,
Flash-ing with pa-tri-ot-ic fire,



When first he wore it at his side.
Nev-er a spot of dull-ness there.

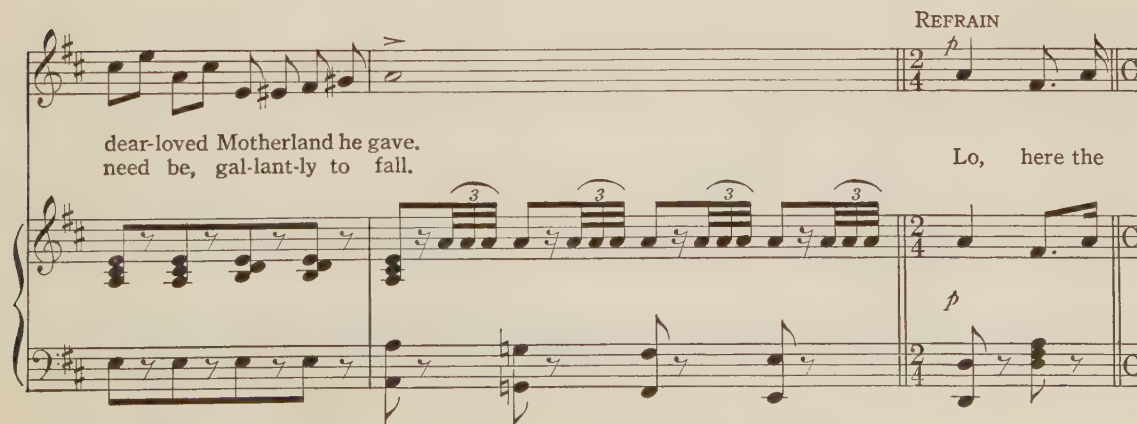
Gai-ly he rode to join the war,
So shall I keep it for my land,



Loy-al of heart and no-bly brave,
So shall I wear it at her call,

His life, on bat-tle field a-far,
To fight with loyal blade in hand,

For the
Or, if



REFRAIN

dear-loved Motherland he gave.
need be, gal-lant-ly to fall.

Lo, here the

Sabre Song

sa - bre, the sa - bre, the sa - bre, Lo, here the sa - bre, he bore a - gainst the

The first system of the musical score for 'Sabre Song'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'sa - bre, the sa - bre, the sa - bre, Lo, here the sa - bre, he bore a - gainst the'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes triplets and various rhythmic patterns.

foe! Lo, here the sa - bre, the sa - bre, the sa - bre, In pride I shall wear it that

The second system of the musical score. The vocal line continues with the lyrics 'foe! Lo, here the sa - bre, the sa - bre, the sa - bre, In pride I shall wear it that'. The piano accompaniment continues with similar rhythmic patterns, including triplets.

ritenuto CHORUS. SOP. & ALTO UNIS. all the land his loy-al deed may know. Lo, here the sa - bre, the sa - bre, the

TEN. & BASS UNIS.

The third system of the musical score. It begins with a *ritenuto* marking and a triplet. The vocal line is for Soprano and Alto (SOP. & ALTO UNIS.) with the lyrics 'all the land his loy-al deed may know. Lo, here the sa - bre, the sa - bre, the'. The piano accompaniment includes a section for Tenor and Bass (TEN. & BASS UNIS.) with sixteenth-note chords. The system concludes with a grand staff featuring sixteenth-note chords in both hands.

sa - bre, Lo, here the sa - bre he bore a-against the foe! Lo, here the

sa - bre, the sa - bre, the sa - bre, In pride let her wear it that she'll

all the land his loy - al *rit.* wear it, that all his deeds may know.

f

EDITH SANFORD TILLOTSON

A Lullaby

HUGO KAUN

Composed for this Book

Con moto *p*

1. When twi - light is com - ing and mead - ows grow dim, and
 2. When shad - ows are fall - ing on for - est and field and the
 3. When day - light is ov - er and star - time has come and

Con moto
p leggiero

soft - ly the breez - es blow, Then out in the woods, the
 sun in the west sinks low, Then up in their homes in the
 voic - es are hushed and low, Then toys must be gathered and

gar - dens and fields the flow - ers to sleep must go, to
 sha - dy green trees the song - sters to sleep must go, to
 pray'rs must be said the child - ren to sleep must go, to

go to sleep must

tr.
p tr.

pp

sleep must go. So fold up the pet - als that
 sleep must go. So fold the small wings that are
 sleep must go. So fold the wee hands that are

pp
 go to sleep

pp

ritard

wait for the sun, the night wind its watch will keep,
 wear - y of flight, the moth - er - bird watch will keep,
 tir - ed of play, the an - gels their watch will keep,

ritard

pp a tempo

There, there, 'neath the leaves' gen - tle care, sleep, lit - tle flower, oh
 Rest, rest, in the shel - ter - ing nest, sleep, lit - tle bird, oh
 Calm, calm, with - in moth - er's dear arm, sleep, lit - tle child, oh

pp a tempo

A Lullaby

sleep,
sleep,
sleep,

There,
Rest,
Calm,

there,
rest,
calm,

'neath the
in the
with-in

leaves' gen - tle care,
shel - ter - ing nest,
moth - er's dear arm,

sleep, lit - tle flower, oh
sleep, lit - tle bird, oh
sleep, lit - tle child, oh

sleep,
sleep,
sleep,

lit - tle flower, oh
lit - tle bird, oh
lit - tle child, oh

sleep,
sleep,
sleep,

oh
oh
oh

sleep.
sleep.
sleep.

pp *ppp* *ppp*

The Kerry Dance

JAMES LYMAN MOLLOY

JAMES LYMAN MOLLOY

Vivace

The piano introduction is in 6/8 time, marked *Vivace*. It features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth and sixteenth notes, some with accents. The bass staff provides a steady accompaniment with eighth notes and rests.

ALTO SOLO

The alto solo consists of two lines of lyrics. The melody is written on a single staff in treble clef, featuring a mix of quarter and eighth notes. The lyrics are: 1. O the days of the Ker - ry danc - ing, O the ring of the pi - per's tune! 2. Was there ev - er a sweet - er col - leen in the dance than Ei - ly More!

The piano accompaniment for the alto solo is written for a grand piano. It features a treble and bass staff. The treble staff has a melody of eighth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

CHORUS

The chorus consists of two lines of lyrics. The melody is written on a single staff in treble clef, featuring a mix of quarter and eighth notes. The lyrics are: O for one of those hours of glad - ness, Gone, a - las! like our youth, too soon; When the boys be - Or a proud - er lad than Tha - dy, As he bold - took the floor! "Lads and lass-es

The piano accompaniment for the chorus is written for a grand piano. It features a treble and bass staff. The treble staff has a melody of eighth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

The Kerry Dance

gan to gath - er in the glen of a sum - mer night, And the Ker - ry
to your plac - es up the mid - dle and down a - gain," Ah! the mer - ry

made us long with
ring-ing through the

rit.

pi - per's tun - ing with wild de-light;
heart-ed laugh-ter, the hap - py glen! Fills my

rit.

colla voce

fills my heart with tears!

rit.

heart with tears! O the days of the Ker - ry danc - ing, O the ring of the

rit.

colla voce

Gone, a - las! like our youth, too soon,
rall.

pi - per's tune! O for one of those hours of glad - ness, Gone, ——— too soon.

colla voce



1. *piu lento*

Time goes on, ——— and the



hap - py years are dead, — And, one by one, — the mer - ry hearts are fled; —



Si - lent now is the wild and lone - ly glen, Where the bright, glad

On - ly dream-ing of days gone by,
laugh will ech - o ne'er a - gain; Dream - - - ing

ALTO SOLO
p lento sempre

In my heart I hear Lov - ing voic-es of old com-pan-ions, steal - ing out of the

Humming

colla voce

past once more, And the sound of the dear old mu - sic, Soft and sweet as in days of yore.

colla voce

Poco accel.

When the boys be - gan to gath - er in the glen of a sum - mer night,

Poco accel.

sempre cresc.

made us long with O to think of it,
And the Ker - ry pi - per's tun - ing made wild de - light: Fills

colla voce

The Kerry Dance

O to dream of it fills my heart with
my heart with tears! O the days of the Ker - ry danc - ing,

più lento al fine
O the ring of the pi - per's tune! O for one of those hours of glad - ness,
Gone, a - las! like our youth

Gone, gone, too soon.
colla voce

The Rose-Tree

English version by
ABBIE FARWELL BROWN

Not to be sung in choral-style, but with animation, like a song.

PRAETORIUS.

p dolce tranquillo *pp rit. e dim.*

1. There is a Rose - Tree bloom - ing In win - ter's
2. Lo, an - y life that shiv - ers May shel - ter

p dolce tranquillo *pp rit. e dim.*

win - ter's frost
shel - ter 'neath

p *pp*

frost and cold; To tell how Spring is com - ing, With
'neath and the Tree. Each ten - der pet - al quiv - ers With

and the cold;
Tree.

rit. e dim. *mf*

joy for young and old.
glow - ing mys - ter - y.

joy for young and old.
glow - ing mys - ter - y.

It is the Rose of Love,
And 'mid the sweet - ness curled

joy for young and old.
glow - ing mys - ter - y.

f *p* *rit. e dim.* *pp*

No cru - el wind can with - er, No tem - pest can re - move,
A gol - den heart is hid - den, Dear treas - ure of the world!

f *p* *rit. e dim.* *pp*

tem - pest can re - move,
treas - ure of the world!

In the Gypsy's Life

From *The Bohemian Girl*

MICHAEL W. BALFE

Moderato

mf

cresc.

4/4

p

1. In the gyp-sy's life you read _____ the life that all would like to
 2. 'Tis the max-im bold of man, _____ what's an-oth-er's prize to

pp dolce

lead, _____ In the gyp-sy's life you read the life that
 claim, _____ Then to keep, then to keep all he can, we

cresc.

p

all would like to lead; Some - times un - der -
gyp - sies - do the same; Thus a hab - it

roof, and some - times thrown where the wild wolf makes his lair,
once, 'tis cus - tom grown, yes, 'tis a cus - tom grown;

cresc.

wolf makes his lair, where the wolf makes his
man will take care, ev - 'ry man will take

where the wolf ev - 'ry man makes his lair, will take care, where the wolf ev - 'ry man

In the Gypsy's Life

lair; —
care, —

rall. *a tempo*

pp

makes his lair; — For — he who's no home to call his own, — will
will take care, — If — he has no home to call his own, — to

rall. *a tempo*

pp

find, will find a home some - where, — For he who's no home to
find, to find a home some - where, — If he has no home to

cresc. *f*

call his own, will — find a — home some - where,
call his own, to — find a — home some - where,

p

will find a
will find a

f *p*

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The vocal part includes lyrics and performance markings such as 'rall.', 'a tempo', 'pp', 'cresc.', 'f', and 'p'. The piano part includes performance markings such as 'pp', 'f', and 'p'. The score is written in a standard musical notation with a grand staff (treble and bass clefs) for the piano and a single staff for the voice.

Ah!

will find a home some - where; For
will find a home some - where; Yes,

home,
home,

he if who's no home, no home to call his
he has no home to call his own, will
to

find a home some - where. Ah! ah!
find a home some - where. Ah! ah!

8va

cresc. cresc. f ff

The musical score is written for voice and piano. It consists of three systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano part includes various musical notations such as dynamics (p, ff, cresc., f, ff), articulation (accents), and phrasing (slurs). The key signature is one sharp (F#) and the time signature is 2/4.

Fireflies

AGNES M. F. ROBINSON

CARL BUSCH
Composed for this Book

Allegro

To-night I watch the

mf

fire - flies rise And the shine fire a - flies

f

And shine a -

long the air; rise. They float be-neath the

mf

long the air;

As mys - ti - cal

star - ry skies, be - neath

be - neath

and fair,

the the skies, O - ver the hedge,

the the skies,

f *p* 3

The deep gold of the

where dim - ly glows The deep gold of the

where dim - ly glows The gold of the

mf *mf*

Fireflies

Per - sian rose.

rose. Per - sian rose.

Per - sian rose.

This system contains three staves. The top staff is a vocal line with lyrics 'Per - sian rose.' and a long note. The middle staff is a vocal line with lyrics 'rose. Per - sian rose.' and a long note. The bottom staff is a piano accompaniment with a melody in the right hand and a bass line in the left hand.

Andantino

p

I watch the

p

I watch the fire flies

Andantino

p

This system contains three staves. The top staff is a vocal line with lyrics 'I watch the' and a long note. The middle staff is a vocal line with lyrics 'I watch the fire flies' and a long note. The bottom staff is a piano accompaniment with a melody in the right hand and a bass line in the left hand.

the fire - flies float;

fire - flies watch the fire - flies drift and float; Each is a

drift and float;

This system contains three staves. The top staff is a vocal line with lyrics 'the fire - flies float;' and a long note. The middle staff is a vocal line with lyrics 'fire - flies watch the fire - flies drift and float; Each is a' and a long note. The bottom staff is a piano accompaniment with a melody in the right hand and a bass line in the left hand.

Fireflies

269

dream - - - y

dream - y flame, Star - col - ored, each a

mf *p* *mf*

star - ry mote, Like stars not all the same;

mf *Moderato*

But whit - er some, or

p *piu accel.*

faint - ly green, Or wan - nest blue was

This system contains the first two staves of music. The vocal staves (treble and bass clef) feature a melody with lyrics. The piano accompaniment (grand staff) consists of a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand.

ev - er seen.

This system contains the next two staves of music. The vocal staves continue the melody. The piano accompaniment features a more complex, arpeggiated pattern in the right hand. The system concludes with a double bar line and a 2/4 time signature change.

Allegro mf

They cross and cross _____ and dis - ap - pear,

This system contains the third and fourth staves of music. The tempo and dynamics are marked as *Allegro mf*. The vocal staves have a short melodic phrase followed by a long rest. The piano accompaniment continues with a steady eighth-note pattern. The system ends with a double bar line and a 2/4 time signature.

Allegro

mf

f

This system contains the fifth and sixth staves of music. The tempo is marked as *Allegro*. The piano accompaniment features a more active, arpeggiated pattern. The system concludes with a double bar line and a 2/4 time signature.

Fireflies

271

And then a - gain they glow;
And then they glow;
f then a - gain

mf Still drift - ing faint - - ly there and here,
mf

Still cross - ing to and fro,
f
f

Fireflies

As though in all their wan

d'ring They wove a wide shin - ing thing.

shin - ing

The Cobbler

DAVID STEVENS
Allegro moderato

HARVEY WORTHINGTON LOOMIS

1. From morn to night up-on his bench with-in his lit - tle stall With
(2. The) chil - dren ev - er stop and lis - ten to his read - y tale Of
(3. The) years fly on and there he sits and taps as ere of yore And

His lit - tle stall.
His read - y tale
As ere of yore

mf scherzoso p mf

The Cobbler

273

mp *p*

head bent low the cob-ler sits and plies the bus - y awl His
fa - mous days of long a - go when he was young and hale. His
Fa - ther Time but vain - ly comes to knock up - on his door; For

mp

The bus - y awl
Was young and hale,
Up - on his door;

f *mp*

yard of thread he wax - es well a hun - dred times a day And
smile is al - ways hap - py and he nev - er wears a frown; He
though the cob - bler's head is old, his heart is light and gay, And

O - ho!
O - ho!
O - ho!

marcato *cresc.* *f*

mf

as he works he sings a song to while the hour a - way. O!
loves the face of ev - 'ry lad and las - sie in the town. O!
fast - er flies the ham - mer as he sings his mer - ry lay. O!

O - ho!
O - ho!
O - ho!

mp *mf*

8va

f *brillante*

f *giocoso* *p* *pp*

p.

Tap, tap, tap, O tap, tap, tap! O! Have you got a bro - ken shoe, sir?

mp *p*

p

pp

mp

Bring it to the cob-ler at the bot-tom of the lane. With a tap - a - tap, tap - a - tap,

Wax - ing, Sew - ing on,

mf *cresc.*

Ped.

* #

Detailed description: This is a musical score for a piece titled 'The Cobbler'. It features a piano accompaniment and a vocal melody. The piano part begins with an 8va (octave up) marking and includes dynamic markings such as *f* (forte), *brillante* (brilliant), *f* *giocoso* (playful), *p* (piano), and *pp* (pianissimo). The vocal melody is written in a single staff with lyrics in English. The lyrics are: 'Tap, tap, tap, O tap, tap, tap! O! Have you got a broken shoe, sir? Bring it to the cobbler at the bottom of the lane. With a tap - a - tap, tap - a - tap, Wax - ing, Sew - ing on,'. The piano accompaniment includes various musical notations such as slurs, ties, and a *cresc.* (crescendo) marking. The score is written in a key with one sharp (F#) and a 2/4 time signature.

tap, tap! Tap, tap, tap, O tap, tap, tap! O! He will make it good as

mp *mf* *p* *f* *mp*

Ped. *

Pay a sil - ver shil-ling and be sure to come a - gain. O be sure, be sure to

new, sir. Wax - ing, sure - ly
new, lad. sew - ing. Come, O be sure, sure to
new, lass. Wax - ing, sure, be sure,

f *cresc.* *f* *cresc.*

Ped. *

come a - gain.

mf *f*

come a - gain. 1st. & 2nd. 3rd.

come a - gain. 2. The 3. The

f *non rit.* *1st. & 2nd.* *3rd.*

come a - gain. 1st. & 2nd. 3rd. 8va

f *non rit.* *ff* *ff* *mf* *fff*

Ped. *

National Hymn

D. C. ROBERTS

HORATIO PARKER

mf

1. God of our fa - thers whose al - might - y hand
 2. Thy love di - vine has led us in the past,
 3. From war's a - larms, from dead - ly pes - ti - lence,
 4. Re - fresh Thy peo - ple on their toil - some way,

mf

Leads forth in beau - ty all the star - ry band Of
 In this free land by Thee our lot is cast; Be
 Be Thy strong arm our ev - er sure de - fense; Thy
 Lead us from night to nev - er - end - ing day; Fill

cresc.

shin - ing worlds in splen - dor thro' the skies,
 Thou our rul - er, guard - ian, guide, and stay,
 true re - li - gion in our hearts in - crease,
 all our lives with love and grace di - vine.

cresc.

maestoso
f

Our grate - ful songs be - fore Thy throne a - rise.
 Thy word our law, Thy paths our chos - en way.
 Thy boun - teous good - ness nour - ish us in peace.
 And glo - ry, laud, and praise be ev - er Thine.

f

He dreams a - bout a palm tree, A - far in an East - ern

land; Lone - ly and si - lent - mourns she On

cliffs that burn o'er the sand.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The vocal line is written in a single staff with lyrics underneath. The score is divided into four systems, each with a vocal staff and a piano grand staff. The lyrics are: "He dreams a - bout a palm tree, A - far in an East - ern land; Lone - ly and si - lent - mourns she On cliffs that burn o'er the sand." The piano part includes dynamic markings such as *p* (piano) and *f* (forte).

First system of musical notation. The vocal line (treble clef) begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics "A pine - tree, lone in the" are written below the vocal line.

Second system of musical notation. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Nor' - land" are written below the vocal line.

Third system of musical notation. The vocal line continues with a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Stands bleak to all winds that blow, He" are written below the vocal line.

Fourth system of musical notation. The vocal line continues with a half note D4, a quarter note C4, and a quarter note B3. The piano accompaniment continues with the same rhythmic pattern. The lyrics "slum - bers; with cold white blank-et" are written below the vocal line.

Fifth system of musical notation. The vocal line continues with a half note A3, a quarter note G3, and a quarter note F#3. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Wrapt round by the ice and" are written below the vocal line. The word "ritard" is written above the vocal line.

Sixth system of musical notation. The vocal line continues with a half note E3, a quarter note D3, and a quarter note C3. The piano accompaniment continues with the same rhythmic pattern. The lyrics "slum - bers; with cold white blank-et" are written below the vocal line. The word "ritard" is written above the vocal line.

a tempo *pp ritard*

snow, ice and snow.

pp ritard

The King's Prayer

From *Lohengrin*

RICHARD WAGNER

SOLO OR UNISON

Oh Heav'n, in prayer thine aid I seek! O'er this as - sem - bly

ff *ff* *Ped. **

now pre - side, Now let the sword Thy judg - ment speak, That by Thy

pp *p* *cresc.*

will we may — a - bide! Oh! let the arm of —

right be strong, And fee - ble be the arm of wrong; —

Oh help us now in our dis - tress, Our wis - dom is but

CHORUS

Oh, let the

fool - ish - ness, Our wis - dom is but fool - ish - ness.

ritard

più p *pp*

ritard

3

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into several systems. The first system contains the lyrics 'will we may — a - bide! Oh! let the arm of —'. The piano accompaniment includes markings for *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The second system contains the lyrics 'right be strong, And fee - ble be the arm of wrong; —'. The piano accompaniment includes markings for *f* (forte) and *fp* (forzando). The third system contains the lyrics 'Oh help us now in our dis - tress, Our wis - dom is but'. The piano accompaniment includes markings for *f* (forte), *dim.* (diminuendo), and *p* (piano). The fourth system is the beginning of the chorus, with the lyrics 'CHORUS' and 'Oh, let the'. The piano accompaniment includes markings for *ritard* (ritardando). The fifth system contains the lyrics 'fool - ish - ness, Our wis - dom is but fool - ish - ness.'. The piano accompaniment includes markings for *più p* (più piano) and *pp* (pianissimo). The sixth system continues the chorus with the lyrics 'Oh, let the' and 'fool - ish - ness.'. The piano accompaniment includes markings for *ritard* (ritardando) and *3* (triplets).

The King's Prayer

arm of right be strong, And fee - ble be the arm of

wrong, Oh help us now in our dis -

tress! Our wis - dom is but fool - ish - ness.

Make known at once Thy just de - cree, Al - might - y

piu f

Judge, I trust in Thee, Al - might - y Judge, I

p *I* trust in

p *poco cresc.* *cresc.*

trust in Thee, I trust in Thee, — in Thee.

Thee, — I trust in Thee.

8va

piu f *ff* *colla voce ff* *ff* *rit.*

JOHANN WOLFGANG VON GOETHE

The Erlking

FRANZ SCHUBERT

Arranged by OSBOURNE MCCONATHY

Allegro ♩ = 152

f 3 3 3 3

f 3

mf CHORUS

Who *mf*

pp

rid - eth so late ——— through night - wind wild?

The first system of the musical score for 'The Erlking'. It features a vocal line with lyrics and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff has a more active line with eighth and sixteenth notes, including some triplets.

The piano accompaniment for the first system. The treble staff features a melody of eighth and quarter notes, while the bass staff has a more active line with eighth and sixteenth notes, including some triplets.

It is a fa - ther and dy - ing

The second system of the musical score. The vocal line continues with the lyrics 'It is a fa - ther and dy - ing'. The piano accompaniment continues with a similar pattern of eighth and quarter notes in the treble and more active lines in the bass.

The piano accompaniment for the second system. The treble staff features a melody of eighth and quarter notes, while the bass staff has a more active line with eighth and sixteenth notes, including some triplets.

child: He holds his dar - ling safe in his

The third system of the musical score. The vocal line begins with 'child:' and continues with 'He holds his dar - ling safe in his'. The piano accompaniment continues with a similar pattern of eighth and quarter notes in the treble and more active lines in the bass.

The piano accompaniment for the third system. The treble staff features a melody of eighth and quarter notes, while the bass staff has a more active line with eighth and sixteenth notes, including some triplets.

The Erlking

arm, Pro - tects him gen - tly, and wraps him warm.

f

BASS SOLO (THE FATHER)

"My

pp

son, why trem - bles thy bod - y with fear?"

cresc. *f*

SOPRANO SOLO (THE CHILD)

pp

"See, fa - ther, see, the Erl - king is

pp

near! The Erl - king dread - ful, with

mf *p* *mf*

scep - ter bright!" "My son, 'tis

BASS SOLO *p*

on - ly mist of night." "Thou

TENOR SOLO *8va lower* (THE ERLKING) *pp*

decresc.

love - - ly boy, come, go with

pp

me! Such splen - did. play - things

have — I for thee! Sweet flow - - ers

bloom there to — charm the sight, And my

moth - er waits to give — thee de - light." "My

SOPRANO SOLO

f

f

fath - er, my fath - er, and cans't thou not hear the

p

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The piano part includes a prominent triplet of eighth notes in the right hand and a corresponding triplet in the left hand.

Erl - king whis - p'ring soft in my ear?" "Be

BASS SOLO
p

decresc.

The second system includes a Bass Solo section. The piano accompaniment features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. The tempo is marked *decresc.*

qui - et, Oh my dar - ling, be still, Thro' leaf - less trees the wind whis - tles

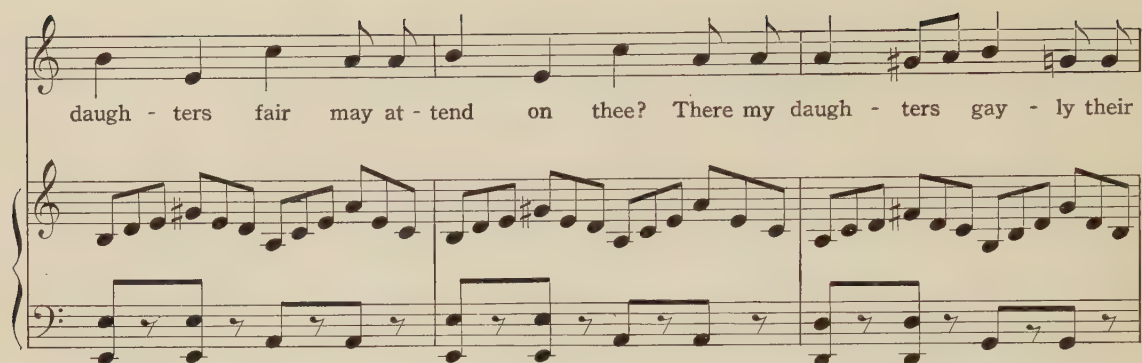
This system continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a corresponding triplet in the left hand.

shrill" "Thou love - ly boy, wilt thou go with me Where my

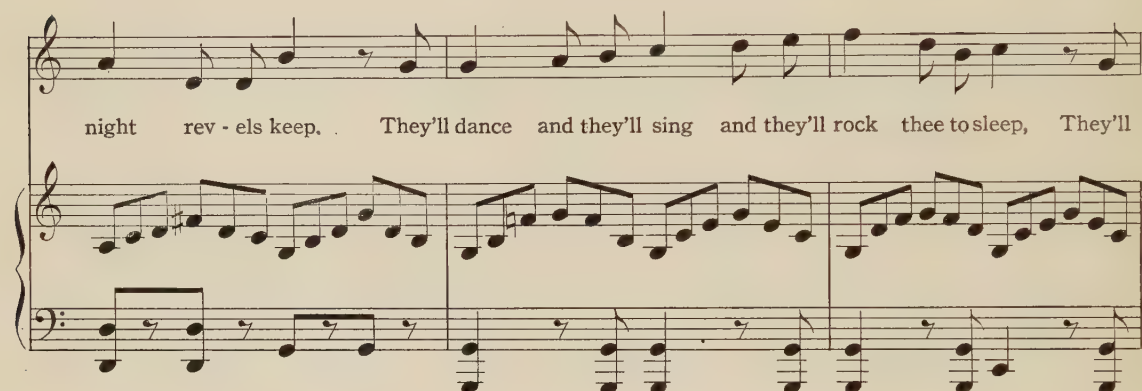
TENOR SOLO
ppp

ppp

The fourth system includes a Tenor Solo section. The piano accompaniment features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. The tempo is marked *ppp*.

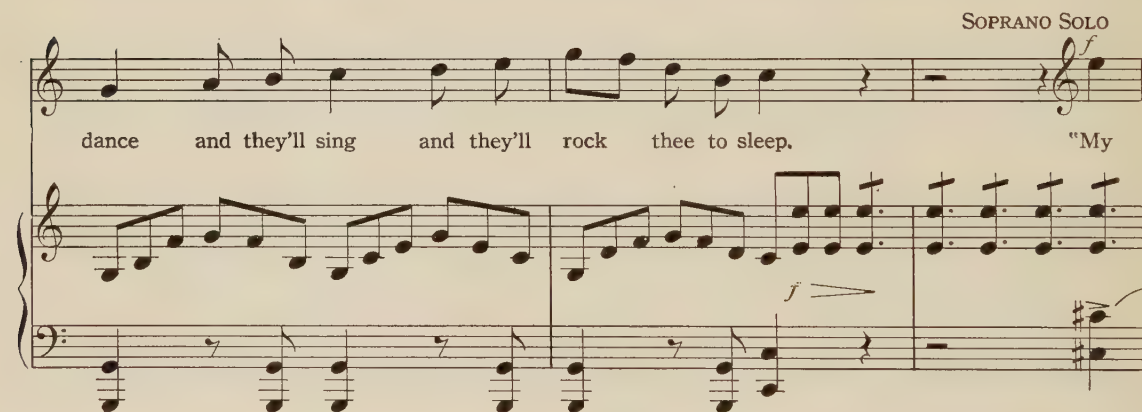


daugh - ters fair may at - tend on thee? There my daugh - ters gay - ly their

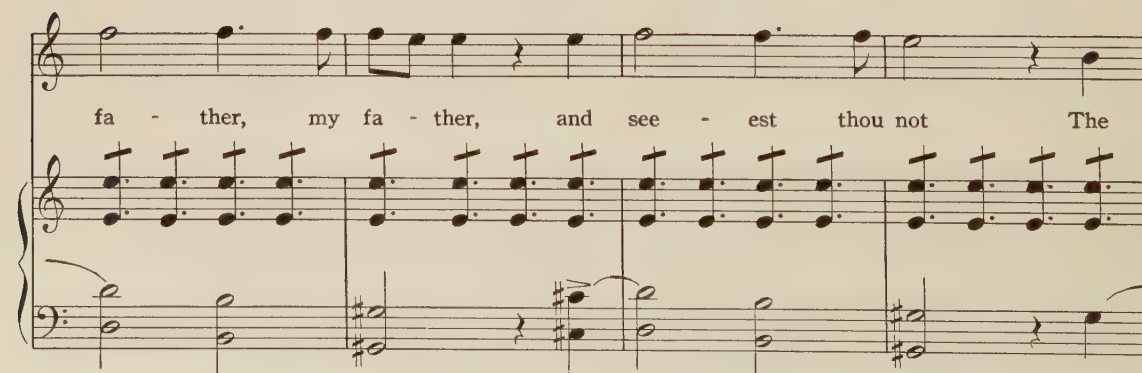


night rev - els keep. They'll dance and they'll sing and they'll rock thee to sleep, They'll

SOPRANO SOLO



dance and they'll sing and they'll rock thee to sleep. "My



fa - ther, my fa - ther, and see - est thou not The

mf **BASS SOLO**

Erl-king's daugh-ters in yon dark spot?" "My

decresc.

son, my son, thy ter - rors al - lay, 'Tis

on - ly the gleam-ing wil - lows so gray."

cresc. *ff*

TENOR SOLO

pp "I long for thee, thy

p *pp*

The Erlking

beau - ty I fur - ther must know, And if thou re - fus - est, I'll

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The lyrics are: "beau - ty I fur - ther must know, And if thou re - fus - est, I'll".

force thee to go!" "My fa - ther, my fa - ther, hold

SOPRANO SOLO

ff

This system begins with a Soprano Solo. The vocal line continues with "force thee to go!" and "My fa - ther, my fa - ther, hold". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The lyrics are: "force thee to go!" "My fa - ther, my fa - ther, hold".

fast to my arm, Fa - ther, the Erl - king has

sf

This system continues the vocal line with "fast to my arm, Fa - ther, the Erl - king has". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The lyrics are: "fast to my arm, Fa - ther, the Erl - king has".

done me harm!" The fa - ther

CHORUS

sf

This system begins the Chorus. The vocal line continues with "done me harm!" and "The fa - ther". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. The lyrics are: "done me harm!" "The fa - ther".

shud - ders as, gal - lop - ing on, He clasps to his

bos - om his poor, moan - ing son.

When home a - gain, he sees with

cresc.

ff

sf

sf

The musical score is written for voice and piano. The vocal line is in a single system with lyrics. The piano accompaniment is in two systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The tempo and dynamics are indicated by *cresc.*, *ff*, and *sf*. The lyrics are: "shud - ders as, gal - lop - ing on, He clasps to his bos - om his poor, moan - ing son. When home a - gain, he sees with".

Musical score for "The Erlking" in B-flat major, 3/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "dread, close to his bos-om his child is dead!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo). The tempo marking *Andante* appears above the piano part.

America

SAMUEL F. SMITH

HENRY CAREY

Musical score for "America" in G major, 3/4 time. The score includes a vocal line with three verses of lyrics and a piano accompaniment. The lyrics are:

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing;

2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love;

3. Our fa - thers' God to Thee, Au - thor of lib - er - ty, To Thee we sing;

Musical score for "America" (continued) in G major, 3/4 time. The lyrics are:

Land where my fa - thers died, Land of the Pil - grims' pride,

I love thy rocks and rills, Thy woods and tem - pled hills;

Long may our land be bright, With Free - dom's ho - ly light;

Musical score for "America" (continued) in G major, 3/4 time. The lyrics are:

From ev - 'ry moun - tain side Let free - dom ring.

My heart with rap - ture thrills Like that a - bove.

Pro - tect us by Thy might, Great God, our King.

Little Lac Grenier

WILLIAM HENRY DRUMMOND

GEORGE W. CHADWICK
Composed for this Book

Allegretto con moto

p Lee-tle Lac Gren-ier, she's all a-lone, Right on demoun-tain

p top, But cloudsweep-in' by will fin' tam to stop No mat-ter how quick-ly he

want to go, So he'll kiss lee-tle Gren-ier down be-low.

she's all a-lone, Back on de moun-tain dere, — But de pine tree an' spruce stan'

ev - 'ry where A - long by de shore, an' mak' her warm, For dey keep off de win' an' de

win - ter - storm! — Lee - tle Lac Gren - ier, she's all a - lone, No

cresc. *cresc.* *f* *f* *cresc.* *f* *f* *p* *p*

f Keep off de

Little Lac Grenier

But the swal-low will fly, and de beeg moose deer an'

cresc.

brod-er, no sis-ter, near, the swal-low and de beeg moose deer an'

cresc.

swal-low will fly, and de beeg moose deer an'

de beeg moose too,

rall.

car-i-bou too, will go long way To drink de sweetwa-ter of Lac Gren -

f

p

ier.

Lee-tle Lac Gren-ier, I see you now,

p

Lee-tle Lac Gren-ier, I see you now,

dim - in

p

Ma ca - noe — is a float,
 on der de roof of spring — Ma ca - noe's a - float, and de ro - bin sing, De
 Ma ca - noe — is a float,
 Ma ca - noe's a - float, and de ro - bin sing,

li - ly's be - gin-ning her sum - mer dress, An' trout's wak-in' up from hees long
 cresc. *f*

rest. — Lee-tle Lac Gren-ier, O! let me go, Don't spik to me no
p O! let go
p

more, For your voice is strong like de rap - id's roar, An' you know you - se'f I'm too

you know

far a - way, For vis - it you now Lee - tle Lac Gren - ier!

rall.

ff

ff

ff

rall.

American Anthem

EDWIN FAIREAX NAULTY *

PHILIP JAMES

In tempo de marcia

l'istesso tempo

What we have gained in blood and
Our hearts, our homes, our kith, and our

f

* Words copyrighted, 1908

fire, We hold in peace and love and truth. We guard the free-dom of the
kin In love we bind un - to our souls; For these we seek our bread to

sire, With all the strength and faith of youth! With daunt-less hearts we seek the
win, They are the end of all our goals Save two-and these-with will - ing

best. In peace or war for Right we stand! In North and South in East and
hand To serve our God and Na - tive Land, Each one as best be to his

West, one God, one folk, one flag, one land! A - mer-i-ca! Our lives for
parts, And all of us with all our hearts.

Thee! A - mer - i - ca! For - ev - er free! Our

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line features a triplet of eighth notes on the word 'free!'. The piano accompaniment includes a triplet of eighth notes in the left hand and a triplet of sixteenth notes in the right hand.

her - it - age we shall de - fend With sword to foe but love for friend, And

mf

This system continues the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking *mf* (mezzo-forte) is indicated.

deciso

God to guide us to the end. A - mer - i - ca!

mf

This system includes the vocal melody and piano accompaniment. The tempo/mood marking *deciso* (decisive) is present. The vocal line has a first ending bracket. The piano accompaniment features a triplet of eighth notes in the left hand and chords in the right hand. The dynamic marking *mf* is present.

mer - i - ca! A - mer - i - ca!

slentando

ff

This system contains the final line of the vocal melody and piano accompaniment. It includes a second ending bracket. The tempo/mood marking *slentando* (ritardando) is present. The piano accompaniment features a triplet of eighth notes in the left hand and chords in the right hand. The dynamic marking *ff* (fortissimo) is present.

Freedom, Our Queen

OLIVER WENDELL HOLMES

HORATIO PARKER

Resolutely and rather fast

Land where the ban-ners wave

This system contains the first two staves of music. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in 4/4 time with a key signature of one sharp (F#). The tempo instruction 'Resolutely and rather fast' is written above the first staff. The lyrics 'Land where the ban-ners wave' are placed below the vocal line.

Resolutely and rather fast

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The tempo instruction 'Resolutely and rather fast' is repeated above the first staff.

last in the sun, Bla - zon'd with star - clus-ters, man - y in one,

This system contains the third and fourth staves of music. The lyrics 'last in the sun, Bla - zon'd with star - clus-ters, man - y in one,' are written below the vocal line.

This system contains the fifth and sixth staves of music, continuing the piano accompaniment.

Float - ing o'er prai - rie and moun - tain and sea; Hark! 'tis the voice of thy

This system contains the seventh and eighth staves of music. The lyrics 'Float - ing o'er prai - rie and moun - tain and sea; Hark! 'tis the voice of thy' are written below the vocal line.

This system contains the final two staves of music on this page, continuing the piano accompaniment.

chil - dren to thee!

sfz

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, with lyrics 'chil - dren to thee!'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The system concludes with a key signature change to B-flat major, indicated by two flat symbols (B-flat and E-flat) at the end of the staff.

mf BASS

Here at thine al - tar our vows we re - new, Still in thy cause to be

sfz mf

This system contains the third and fourth staves. The third staff is a vocal line in B-flat major, with lyrics 'Here at thine al - tar our vows we re - new, Still in thy cause to be'. The fourth staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth and sixteenth notes. The system concludes with a key signature change to B-flat major, indicated by two flat symbols (B-flat and E-flat) at the end of the staff.

loy - al and true, True to thy flag on the field and the wave,

f

This system contains the fifth and sixth staves. The fifth staff is a vocal line in B-flat major, with lyrics 'loy - al and true, True to thy flag on the field and the wave,'. The sixth staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth and sixteenth notes. The system concludes with a key signature change to B-flat major, indicated by two flat symbols (B-flat and E-flat) at the end of the staff.

Liv - ing to hon - or it, dy - ing to save!

f

This system contains the seventh and eighth staves. The seventh staff is a vocal line in B-flat major, with lyrics 'Liv - ing to hon - or it, dy - ing to save!'. The eighth staff is a piano accompaniment in B-flat major, featuring a rhythmic pattern of eighth and sixteenth notes. The system concludes with a key signature change to B-flat major, indicated by two flat symbols (B-flat and E-flat) at the end of the staff.

SOPRANO

Moth - er of he-roes! if

The first system of the musical score. It features a Soprano vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line begins with a rest, followed by the lyrics "Moth - er of he-roes! if".

per - fi - dy's blight Fall on a star in thy

The second system of the musical score. The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line continues with the lyrics "per - fi - dy's blight Fall on a star in thy".

gar - land of light, Sound but our bu - gle-blast!

The third system of the musical score. The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line continues with the lyrics "gar - land of light, Sound but our bu - gle-blast!". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Lo, at the sign, Ar - mies all pan - o - plied

The fourth system of the musical score. The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line continues with the lyrics "Lo, at the sign, Ar - mies all pan - o - plied".

Freedom, Our Queen

wheel in - to line! Hope of the world! thou hast

f ALTO

bro - ken its chains; Wear thy bright arms while a ty - rant re-mains,

Stand for the right till the na - tion shall own Free - dom their sov - 'reign, with

p *cresc.* *f*

Law for her throne.

poco rit. *ff*

Free-dom! sweet Free-dom! our voic - es re-sound, Queen by God's bless - ing un-

scep-ter'd, un-crown'd, Free-dom! sweet Free-dom! our pul - ses re - peat

Warm with her life blood, as long as they beat! Fold the broad ban-ner stripes

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes complex chordal textures and melodic lines. Dynamics include *ff* (fortissimo) and *f* (forte). The lyrics are: "Free-dom! sweet Free-dom! our voic - es re-sound, Queen by God's bless - ing un-scep-ter'd, un-crown'd, Free-dom! sweet Free-dom! our pul - ses re - peat Warm with her life blood, as long as they beat! Fold the broad ban-ner stripes".

o - ver her breast, Crown her with star jew - els, Queen of the west! —

The first system of the musical score for 'Freedom, Our Queen'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'o - ver her breast, Crown her with star jew - els, Queen of the west! —'. The piano part includes a trill (tr) in the right hand.

Earth for her her - it - age, — God for her friend, She shall reign o - ver us,

The second system of the musical score. The vocal melody continues with the lyrics: 'Earth for her her - it - age, — God for her friend, She shall reign o - ver us,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

world with - out end! — She — shall reign o - ver us, world —

The third system of the musical score. The vocal melody concludes with the lyrics: 'world with - out end! — She — shall reign o - ver us, world —'. The piano accompaniment features a final cadence with sustained chords in the right hand and a descending line in the left hand.

with - out end! ——— She shall reign o - ver us world with - out

8va

end! ——— Free - dom! Free-dom, our Queen! ———

cresc. ff

3

3

3

3

Dresden Amen

This beautiful Amen is attributed to Johann Gottlieb Naumann who was born near Dresden, April 17, 1741, and died there, October 23, 1801. Wagner has immortalized it in his *Parsifal* where it appears (in slightly altered form) as the motif of the Holy Grail.

Composers often employ the Amen to present elaborate counterpoint and fugue. The final chorus in Handel's *Messiah* is an excellent example. The Sevenfold Amen by Stainer, p. 246, is one of the most popular shorter settings of the Amen.

JOHANN GOTTLIEB NAUMANN

A - men, A - - - - men.

Come, My Soul, Thou Must be Waking

F. R. L. CANITZ

FRANZ JOSEPH HAYDN

1. Come, my soul, thou must be wak-ing, Now is break-ing O'er the
 2. Pray that He may pros-per ev-er Each en-deav-or, When thine
 3. Think that He thy ways be-hold-eth; He un-fold-eth Ev-'ry
 4. On-ly God's free gifts a-buse not, Light re-fuse not, But His

earth an-oth-er day; Come to Him who made this
 aim is good and true; But that He may ev-er
 fault that lurks with-in; He the hid-den shame glossed
 Spir-it's voice o-bey; Thou with Him shalt dwell, be

splen-dor, See thou ren-der All thy fee-ble strength can pay.
 thwart thee, And con-vert thee, When thou ev-il would'st pur-sue.
 o-ver Can dis-cov-er, And dis-cern each deed of sin.
 hold-ing Light en-fold-ing All things in un-cloud-ed day.

Now the Day is Over

S. BARING-GOULD

JOSEPH BARNEY

1. Now the day is o-ver, Night is draw-ing nigh;
 2. Fa-ther, give the wea-ry Calm and sweet re-pose;
 3. Through the long night watch-es May Thine an-gels spread
 4. When the morn-ing wak-ens, Then may I a-rise

Shad - ows of the eve - ning Steal a - cross the sky.
 With Thy ten - d'rest bless - ing May our eye - lids close.
 Their white wings a - bove me, Watch - ing round my bed.
 Pure and fresh and sin - less, In Thy ho - ly eyes.

Shad - ows of the eve - ning Steal a - cross the sky.
 With their ten - d'rest bless - ing May our eye - lids close.
 Their white wings a - bove me, Watch - ing round my bed.
 Pure and fresh and sin - less, In Thy ho - ly eyes.

O God, Our Help in Ages Past

ISAAC WATTS

WILLIAM CROFT

1. O God, our help in a - ges past, Our hope for years to come, Our
 2. Be - fore the hills in or - der stood, Or earth re - ceived her frame, From
 3. A thou - sand a - ges in thy sight Are like an eve - ning gone, Short
 4. Time, like an ev - er - roll - ing stream, Bears all its sons a - way: They
 5. O God, our help in a - ges past, Our hope for years to come, Be

shel - ter from the storm - y blast, And our e - ter - nal home.
 ev - er - last - ing Thou art God, To end - less years the same.
 as the watch that ends the night Be - fore the ris - ing sun.
 fly for - got - ten, as a dream Dies at the op - 'ning day.
 thou our guard while troub - les last, And our e - ter - nal home.

The Star-Spangled Banner

FRANCIS SCOTT KEY

Service Version

JOHN STAFFORD SMITH

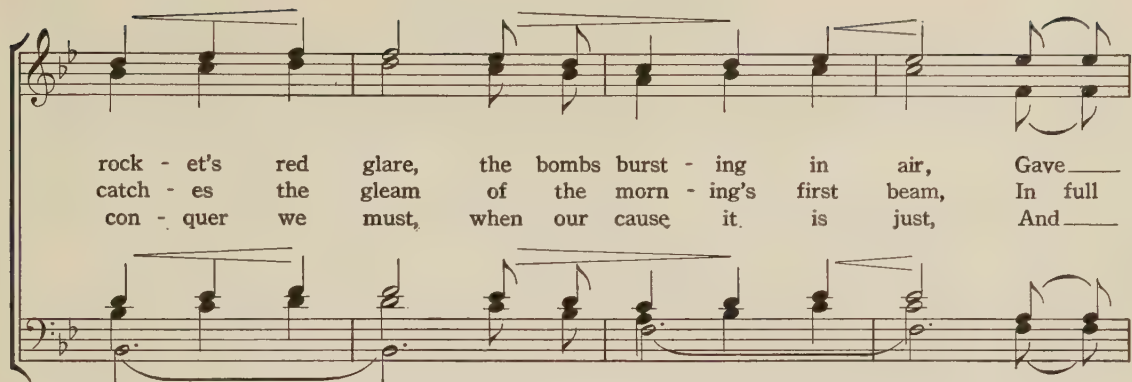
f With spirit

1. O — say! can you see — by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen — thro' the mists of the deep, Where the
 3. O — thus be it ev - er when — free men shall stand Be -

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad
 foe's haugh - ty host in dread si - lence re - pos - es, What is
 tween their loved homes and the war's des - o - la - tion! Blest with

stripes and bright stars thro' the per - il - ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep, As it
 vic - t'ry and peace, may the heav'n - res - cued land Praise the

ram - parts we watched were so gal - lant - ly stream - ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 Pow'r that hath made and pre - served us a na - tion! Then —



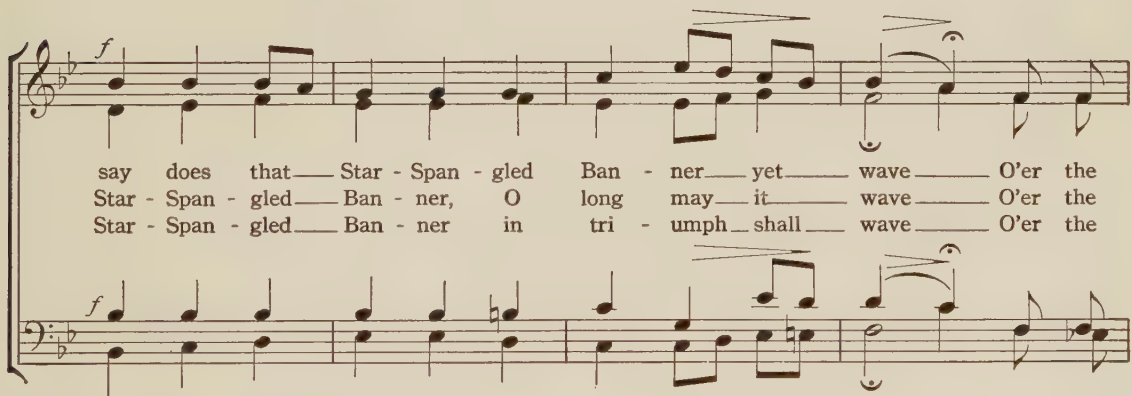
rock - et's red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 con - quer we must, when our cause it is just, And

3rd verse, *maestoso* CHORUS



proof thro' the night that our flag was still there, O
 glo - ry re - flect - ed now shines on the stream; 'Tis the
 this be our mot - to: "In God is our trust!" And the

f



say does that Star - Span - gled Ban - ner yet wave O'er the
 Star - Span - gled Ban - ner, O long may it wave O'er the
 Star - Span - gled Ban - ner in tri - umph shall wave O'er the

broaden *ff*



land of the free and the home of the brave?
 land of the free and the home of the brave!
 land of the free and the home of the brave!

JOSEPH RODMAN DRAKE

The American Flag

EDWARD B. BIRGE
Composed for this Book

Moderato

1. When Free - dom from her moun - tain height, Un - furled her stand - ard to the
 2. She min - gled with its gor - geous dyes The milk - y bal - dric of the
 3. Then, from his man - sion in the sun, She called her ea - gle - bear - er

air, She tore the az - ure robe of night, She
 skies, And striped its pure ce - les - tial white, And
 down, And gave in - to his might - y hand, And

tore the az - ure robe of night, And set the stars of
 striped its pure ce - les - tial white, With col - ors of the
 gave in - to his might - y hand, The sym - bol of her

And set the stars
 With col - ors of
 The sym - bol of

glo - ry there, And set the stars of glo - ry there.
 morn - ing light, With col - ors of the morn - ing light.
 cho - sen land, The sym - bol of her cho - sen land.

of glo - ry there, And set the stars of glo - ry there.
 the morn - ing light, With col - ors of the morn - ing light.
 her cho - sen land, The sym - bol of her cho - sen land.

Introduction to the Music Appreciation Section and the Classified Indices

During the last few years a great wave of interest in a new type of music study has swept the country. Involving, as it has, many aspects of music, the general character of the movement may be summed up under the title of "music appreciation." Probably no two teachers have taught it in the same way, but a survey of the field shows that there is a great similarity of purpose underlying these diverse efforts.

Reduced to its simplest terms, the teaching of music appreciation is an attempt to bring to the consciousness of the music lover the fullness of the message which the composer aims to express. Naturally this message is a complex one, involving historical and cultural background, structural excellencies and a multitude of other elements, and the pupil could study indefinitely without exhausting every possibility. The teacher, therefore, must decide upon those factors which will most helpfully bring his pupils into the spirit of the music, with due regard for any limitation in their musical knowledge and also for the necessity of getting at the most essential elements with the least loss of time and energy. In this study the phonograph and the player-piano have been invaluable. Many teachers have preferred to emphasize the approach to a full appreciation of the music of composers largely through a study of their instrumental works. At the same time it seems of equal importance that every musical composition used in the classroom, vocal as well as instrumental, should be examined critically as an expression of a composer's ideal and studied to gain an insight into his purpose in writing it. To provide adequately for such a background, this Music Appreciation Section of *A Book of Choruses* is offered. It includes program notes, a classification of the choruses according to their appropriateness for various uses, a list of suggested choral programs for different occasions and purposes, indices classified by composers and poets, and a general vocal classification.

In the program notes will be found a detailed description of each selection from the standpoints of mood, of historic association,

of structural elements, and of interpretation. These descriptive paragraphs provide a background for an appreciation of the selections which will lead to their better performance. To obtain the full force of these paragraphs, they should be read in connection with the study of each composition. They will also have distinct value on the printed programs of public performances, thereby increasing the appreciation of the audience.

The suggested programs show the wide adaptability of the material in the book to various occasions for public performance and the manifold associations of music with life. Thus they encourage choral concerts devoted to certain phases of music, excellent training for youthful singers and interesting to their friends and the general public. Although these groupings are understood to be suggestive rather than exhaustive, they will suggest to the teacher a great many others in keeping with the occasions of the year and with the progress of the class in its studies.

The index by composers and poets will be found illuminative. Most of the great composers of all ages, as well as the composers of all distinctive styles of composition, are represented. At the same time, the book is unique in its effort to preserve a proportion which will bring into high relief the modern musical idiom. Without neglecting the composers of other days, the editors realize that our high school students are living in a modern world with its modern thought and expression. The instructor knows, no doubt, that the rich harmonic coloring and bold modulations of contemporary composition will not be strange to youthful ears. On the contrary, our high school students are accustomed outside of school to music of the greatest rhythmic and tonal variety, and they will appreciate with sympathetic interest and enthusiasm school music in which these same interesting elements appear in refined and cultured expression.

The index classified according to vocal arrangement will give the teacher assistance in maintaining a wide variety of choral experiences. Good chorus singing grows naturally from the security and independence of each

part. Special training is provided by a number of beautiful unison choruses, then two- and three-part material leading easily into the usual four-part mixed chorus combination, a number of the selections containing solos for different voices. Classroom recitals where sopranos sing for the other voices, or basses sing alone with piano accompaniment, not only offer a most interesting variation to the usual choral lesson, but in a technical way serve to strengthen and solidify the voice parts. The development of the voice parts through this unison group singing has the additional advantage of giving practice for a greater vocal compass than is usually found in chorus work. This presentation of choruses and songs in different vocal arrangements also makes possible the inclusion of a wider variety of selections. The editors have included no adaptations of instrumental music, preferring those selections only which were originally conceived in the vocal medium.

A feature of the book which will strongly recommend it to the favorable attention of educators is the unusual care given to the selection of texts of exceptional literary worth. In the music of the masters an effort has been made to choose compositions based upon the musical expression of the finer poetic examples. All the poetry submitted to the composers for original setting was chosen from the best classical and modern anthologies of poetry by experts in school literature. Where translations from foreign languages or adaptations of operatic texts were necessary, the standard of literary excellence has been ably maintained throughout by the well-known writer and poet, Abbie Farwell Brown.

It is expected, of course, that the teacher in studying a selection will not confine himself to the necessary limits of these appreciation notes. Every element that will contribute to a keener understanding of the purpose of the composer should be introduced informally and non-technically into the study of the composition. For example, the following considerations might be brought to bear in the preparation of a selection:

1. The historic setting, relating music to the political, social, and artistic life of the period of its production; the interesting analogies of the moods of pictures with the moods of music, etc.

2. The structural content, as, for instance, the form in which the composition is cast; the key sequence, the harmonic coloring, the rhythmic flow, the type

of accompaniment, the plan of voice arrangement, distinctive features of thematic development, etc.

3. The specific means adopted by the composer for the expression of mood or color, or, as it is sometimes called, the "atmosphere" of the song: as, the oriental and exotic effects in Chadwick's "Caravan Song" which are produced through the melodic figures with duple and triplet rhythms, and through the frequently occurring oriental effect of the augmented second. Attention in this song can be called to the swaying rhythm of the bass, suggestive of the lumbering gait of the camel and also to the effective use of the unaccompanied voices in the chant with which the stanzas conclude.

4. The union of the words and music by which the mood of one is faithfully reproduced in the other. The scansion of the poetry will usually give a clue to the rhythmic scheme chosen by the composer for his music setting.

5. The contextual evidence of the personality of the composer. It is decidedly interesting, for example, to find in "The Heavens Resounding" the rugged idiom distinctive of Beethoven's work: the strong melody along the line of the chord (first of the tonic chord and then of the dominant seventh), the sudden modulation to the key of E flat, with the impetuous sweep of the climax as it returns to the original theme. These same characteristics will be found again and again in the important works of Beethoven. A study of his life will show innumerable instances of the same rugged individuality in his daily experiences.

6. Evidences of national color or other characteristics indicative of the racial source of the compositions.

In the opening chorus of Mascagni's *Cavalleria Rusticana*, for example, we find a striking example of modern Italian operatic music. The melodies are rather obvious, and at the same time they are brief and undeveloped. They are harmonized with boldly modulating chords, the tone masses providing startling contrasts in color. Without attempt at finesse or delicacy, without effort to develop logically the musical idea, Mascagni carries us along by the sheer emotional power of his impetuous themes and stirring harmonies. The counterpoint is crude but intensely and dramatically effective. We forget to notice the lack of musical finish in our absorption in the swiftly moving story.

7. The teacher may well make a special effort to point out to the pupils the distinctive qualities in the compositions produced by Americans. The book is rich in excellent and interesting examples of the best work of our native composers. This feature alone can be made a point of important contact between the lives of the school pupils and the great world of art music. The American mind does not naturally adapt itself to simple expression; our life is of too complex and involved a character. This is conspicuous in our so-called "popular" music, where bizarre and intricate effects of harmony and rhythm are familiar to and capable of assimilation by pupils of high school age. Similar characteristics appear in the refined and artistic expression of the better American composers, and will be quite as readily grasped and as thoroughly enjoyed by our young people. Only by a sympathetic understanding of the effort of the American composer to express the musical ideals of this country can we sufficiently encourage him to strive for the artistic independence of American music.

Music Appreciation

(Titles arranged alphabetically)

AMERICA — TRADITIONAL TUNE (appeared in *Harmonia Angelicana* c. 1742). The origin of this melody has been hotly contested ever since George Savile Carey, in the latter part of his life, claimed it for his father, Henry Carey, who was born, it is supposed, about 1690 and died in 1743. The latter is best known musically for his ballad "Sally in Our Alley," to which Addison more than once gave the greatest praise. It is reasonable to suppose that Carey, who could write so strikingly original a tune as the latter, could equally well write the hymn which has been used as the patriotic anthem for so many countries. In February, 1832, Lowell Mason gave several music books, used in the public schools of Germany, to a young clergyman named Samuel Francis Smith. In examining them he chanced upon Carey's tune, and "being pleased with its simple and easy movement," wrote Dr. Smith in 1895, "I looked at the words, and seeing that they were patriotic, instantly felt the impulse to write to the tune a patriotic hymn of my own. Seizing upon a scrap of waste paper, I put upon it, within half an hour, the verses substantially as they stand to-day. I did not propose to write a national hymn. I did not know that I had done so. The whole matter passed out of my mind. A few weeks afterwards I sent to Mr. Mason some translations and other poems; this must have chanced to be among them. This occurred in February, 1832. To my surprise I found later that he had incorporated it into a programme for the celebration of July 4, 1832, in the Park Street Church, Boston."

AMERICAN ANTHEM — PHILIP JAMES (born in New York, May 17, 1890; now living in New York). The "American Anthem" was a production of the surcharged spiritual impulse arising out of the recent World War. As band-master of General Pershing's own division, Mr. James experienced much to arouse patriotic fervor. The "American Anthem" was played by his band with great success both in Europe and in this country, and in its original vocal form it is sure to be a distinct addition to our patriotic music literature. With its associations of the actual war area, it is a fitting selection for programs on Memorial Day and other patriotic occasions.

THE AMERICAN FLAG — EDWARD BAILEY BIRGE (born at Florence, Massachusetts,

June 12, 1868; now Professor of Music at Indiana University). At twenty-four Joseph Rodman Drake (1795-1820) wrote this inspired patriotic poem, now a classic in the language. There is a breadth to the music which sets the patriotic pulses a-tingle.

Mr. Birge is a graduate of Brown University and holds the degree of Bachelor of Music from Yale University, where he studied with the late Horatio Parker. His Concert Overture in E Minor has been performed by the New Haven, Chicago, and Indianapolis Symphony orchestras. He has been director of music at Easthampton, Mass., at the New Haven and New Britain Normal Schools, Conn., director of music in the public schools of Indianapolis, and director of the Indianapolis People's Chorus. He served the Music Supervisors' National Conference as its third president. He is editor of *Part Songs for High Schools*, of several supplementary texts, and is one of the associate editors of *The Progressive Music Series*. Until accepting his present position, Mr. Birge was superintendent of the western session of The American Institute of Normal Methods.

— THE PUBLISHERS.

AND THE GLORY OF THE LORD — GEORGE FREDERICK HANDEL (born at Halle, Lower Saxony, February 23, 1685; died in London, April 14, 1759). After Handel's operatic ventures ended in his bankruptcy, he turned at the age of 54 to the writing of oratorios. To-day his forty, and more, operas are forgotten, but his oratorios, particularly *The Messiah*, still hold a place among the great musical works of all time. It was composed in 1742, and one of the first performances was given for the unfortunates in the Debtor's Prison of Dublin, Ireland, whose deplorable condition had awakened the sympathy of Handel. So great was the enthusiasm of the people at the production of this work that the gentlemen left at home their swords and the ladies their hoops so that a larger audience could crowd into the hall. When the work was subsequently performed in London, King George II was so impressed with the majestic opening chords of "The Hallelujah Chorus" that he involuntarily rose, and, of course, the audience likewise stood. This custom has ever since been followed during the singing of this chorus.

"And the Glory of the Lord" is the first chorus in the oratorio and follows a recitative by the tenor. It has long been known in this country, portions of the oratorio having been sung in churches in the middle of the eighteenth century, and as a part of the program of a secular concert, supposedly the first one in

this country, performed in Philadelphia, May 14, 1786. *The Messiah* is sung annually by hundreds of choral societies in America.

BENEDICTION (*Ave Maria*) — JACOB ARCADELT (born in the Netherlands, about 1514; died some time after 1555 when he entered the service of Cardinal Charles of Lorraine, Duke of Guise). The Flemish composer, Arcadelt, is another of the distinguished foreigners who, like the Spaniard, Vittoria, taught in Italy and helped to establish the glory of the Roman school. In 1539 he became the singing master to the boys at St. Peter's, Rome, and was a member of the college of papal singers until 1549. His madrigals placed him at the head of the so-called "Venetian School" of madrigal writing. The words of one famous madrigal were written by Michelangelo, who had been associated with him at St. Peter's.

After moving to Paris, he devoted his life to the writing of church music. The sweet and natural expressiveness of Arcadelt's music influenced Palestrina's writing by those qualities so necessary in devotional singing.

The beauty of this *Ave Maria*, with its sonorous Latin text, is equally expressive with the English text, phrases selected from the Twenty-Third Psalm.

THE BOY AND THE BROOK — CHARLES WAKEFIELD CADMAN (born in Johnstown, Penn., Dec. 24, 1881; now living in Los Angeles, California). Charles Wakefield Cadman has won a distinctive place in American life through his harmonizations of Indian folk music and his compositions based on Indian themes. "From the Land of the Sky-Blue Water" is one of the most widely known American songs and is typical of Cadman's best work, although he has by no means confined himself to this particular field of music. "The Boy and the Brook" illustrates Cadman's gift of bright and spontaneous melodies, which, because of the composer's remarkable inventiveness, soon "sing themselves." In the accompaniment he has used a figure to represent the sparkling flow of the brook. The second section with its fine harmonic and key contrast, and the happy effect of the unaccompanied voices, leads back to a section again suggestive of the flowing of the water. The last section rises to a fine climax.

The poem is a translation by Longfellow of an Armenian popular song from the prose version of Alishan.

BUIE ANNAJOHN — GEORGE WHITEFIELD CHADWICK (born at Lowell, Massachusetts,

November 13, 1854; now living in Boston). "Buie Annajohn" is one of Mr. Chadwick's most characteristic choruses. Buie Annajohn, the king's mare, marches with the soldiers and carries her master through the wars. From time immemorial the love of the soldier for his horse has been celebrated in song and verse. In this poem, with its stirring musical setting, the age-old theme is given one of its finest expressions. It is often easier to judge a composer's worth by the estimate of critics who stand at a distance with the advantage of perspective. In his *History of Music*, Sir Charles Villiers Stanford speaks of Mr. Chadwick's musical powers in the following terms:

Chadwick, though a Massachusettsian by birth, residence, and position, is not so by pre-ordination. He has a directness of thought, a humour, and a power of seeing himself as others see him that smack more of London or Paris than of Boston. . . . An American historian accuses him of blending classical dignity with modern passion. He is not guilty. His blend is mellow and less pretentious. And he secures it by means of a technique that never gives his audience a moment's anxiety. His works have been much and should be more played in his own country.

One of the most interesting collaborations in contemporary literature was the affiliation of Bliss Carman with Richard Hovey. The latter was born May 4, 1864, at Normal, Illinois, and died February 24, 1900, in New York. Bliss Carman is now living in New Canaan, Connecticut. In their early work these men produced a remarkable series of poems which began with the well-known *Songs from Vagabondia*, published in 1894. There is not only a freshness in the phraseology, but the poetic forms also break away from the stereotyped Victorian modes in which poets in England and America wrote before the opening of the twentieth century. Since Richard Hovey's untimely death, Bliss Carman has developed his individualistic style so that it represents much of the freedom and picturesqueness which has contributed to even more recent developments in the field of poetry. Carman's poetry possesses, besides picturesque beauty, that which much of the new poetry does not, the metrical quality indispensable to and an inspiration for musical setting.

BY THE YULE LOG — EDGAR STILLMAN KELLEY (born in Sparta, Wisconsin, April 14, 1857; now living in Oxford, Ohio). Edgar Stillman Kelley is thoroughly American, not only in the spirit of his musical expression, but also by descent. "His maternal ancestors settled in America in 1630, his paternal progenitors in 1640. Indeed one of his

father's ancestors made the dies for the pine tree shilling, and a great-great-grandfather fought in the Revolution." — Rupert Hughes, *Famous American Composers*.

Among Kelley's larger works are the "New England Symphony," "Gulliver Symphony" based on *Gulliver's Travels*, a "Chinese Suite," "Aladdin," the symphonic suites "Macbeth" and "Alice in Wonderland," an oratorio, "Pilgrim's Progress," based on John Bunyan's work, and a romantic opera, "Puritania," based on incidents connected with Salem witchcraft. Besides these he has written many exquisite songs and shorter pieces notable for their charm, originality, and scholarship. In the kindred arts of literature, painting, sculpture and architecture Kelley is as much at home as he is in the realm of music.

"By the Yule Log" represents Kelley at his best in the shorter forms of musical composition. His mastery of thematic development is shown in his treatment of Clinton Scollard's short poem of three four-line stanzas. Especially noteworthy are the "prolog" on page 103, the new rhythmic treatment of the first stanza on page 105, and the entirely new forms of phrasing on pages 107 and 108. Note also his development of the "holly" motive on page 108, and his quaintly humorous twist — or is it a pun? — on the "mistletoe" idea.

Atmosphere is added to a fine melody and interesting choral parts by the brilliant piano accompaniment suggesting the crackle of the flames.

Throughout, the work sparkles with fun and radiates the good cheer of the Christmas-tide.

A CANADIAN BOAT SONG — ARTHUR FOOTE (born in Salem, Massachusetts, March 5, 1853; now living in Brookline, Mass.). Mr. Foote is one of the best known and best loved American composers. His compositions as a whole are "astonishingly original in an age which has found it all but impossible to escape imitation." "Francesca da Rimini," two Suites, in D minor and E major, and a "Serenade," for strings, have been played repeatedly by the greatest orchestras in this country. His songs are found on the programs of all concert singers.

The affection in which Mr. Foote is held is best illustrated by the following incident. In 1914 Mr. Foote passed through a very serious illness. When his recovery was assured, the organists throughout the country, by concerted arrangement, played his Festival March in F as an expression of gratitude — a tribute seldom given to any musician.

As a teacher of piano and composition Mr. Foote requires scrupulous attention to fundamentals. His lessons are marked with genial good humor and constructive criticism which inspire and never discourage.

He is one of the few contemporary composers who understand "the bedrock importance of English speech and song to American musical art. . . . He confines himself to poetry and never sets drivels."

In this collection Mr. Foote has chosen Thomas Moore's beautiful poem, "A Canadian Boat Song." The composition expresses that same individuality of style which distinguishes Mr. Foote's larger work for orchestra and chamber music.

CARAVAN SONG — GEORGE WHITEFIELD CHADWICK (born at Lowell, Mass., November 13, 1854; now living in Boston). Crowded into this rich picture is all the oriental glamor and romance of life in the desert. The composer has carried out in a simple, beautiful way the impressionistic effect of the poem. The rhythm with its gentle swaying admirably suggests the moving caravan and the swinging, lumbering gait of the camel. The frequent staccato of the accompaniment against the *legato* of the melody, the exotic effect of augmented intervals, the use of triplets against two eighth notes and the frequent syncopations combine to produce a glow of prismatic colors. The composer forsakes the mood of the winding caravan to introduce a superb chant as the pious Mohammedan faces Mecca for his evening devotions.

CAVALLERIA RUSTICANA — (*Opening Chorus*) — PIETRO MASCAGNI (born in Leghorn, Italy, December 7, 1863; now living in Rome). *Cavalleria Rusticana* represents one of the unique contributions to the music literature of the world. Pietro Mascagni, the composer, was a poor and unknown Italian musician. Presenting this opera in 1889 as a candidate for the prize offered by the Italian publisher, Sonzogno, Mascagni suddenly awoke to find himself famous. The intensely dramatic and brutally frank libretto, driven home in the strikingly elemental music, immediately arrested the attention of the music world. Within the briefest possible time the opera was sung everywhere, and it still retains sensational popularity. Curiously enough, Mascagni has repeatedly endeavored to produce successful operas, but none of his many subsequent works has approximated his first great success.

"Rustic Chivalry" treats of sordid tragedy in the lower Italian life. The whole work is

so intense, rushing to the climax with such impetuous speed, as the opera is only in one act of two scenes, that the musical setting is more in the nature of great splashes of intense color than of carefully worked-out, continuous, thematic development. With a stroke of fine inspiration Mascagni introduces his tragic story with the bright and cheerful opening chorus of the Italian villagers on their way into church. As a supreme paradox to the peaceful Easter service within, the tragedy swiftly unrolls under the very portico of the church. The two themes of the opening chorus, one sung by the women and the other by the men, are presented first separately and then together, affording a unique and colorful instance of contrapuntal association of two apparently widely different melodies.

CHORUS OF BACCHANTES — from *Philemon and Baucis* — CHARLES FRANÇOIS GOUNOD (born in Paris, June 17, 1818; died at St. Cloud, October 18, 1893). Gounod occupied a commanding place in the musical life of France, England, and the world that was all his own. His genius for melodic invention, his mystic and yet religious spirit, his keen sensitiveness to emotional beauty, made the appeal of his music overwhelming in his day, and it still lives in his masterpieces. At the height of his fame he dominated France musically and his approbation or disapproval made or cast into temporary oblivion rival composers. For instance, his negative attitude toward César Franck's great *D-Minor Symphony* kept that masterwork from its full appreciation until its sincerity and authority broke down the Gounod tradition. However, Gounod's music was on a high plane of excellence. To-day *Faust*, *Romeo and Juliet*, and certain of his songs comprise practically all of his music that is still heard. Many of his other compositions, oratorios, piano and organ works, operas, and songs are of equal worth and beauty. *Philemon and Baucis*, first produced February 18, 1860, was immensely popular in its day, and the "Chorus of Bacchantes" displays typical ingenuity and elegance of detail in the score. Bright, sparkling, piquant, it has several characteristic Gounod touches, such, for instance, as the shifting harmonies above the fixed organ point.

CHORUS OF PILGRIM WOMEN — GEORGE WHITEFIELD CHADWICK (born at Lowell, Mass., November 13, 1854; now living in Boston). For beauty of conception and grandeur of production no more inspiring spectacle has

been given in this country than the pageant to commemorate the Pilgrim Tercentenary, 1921. Staged in a natural amphitheatre on the spot where the Pilgrims first set foot on these shores, the thrilling tableaux unrolled the story of "the Pilgrim spirit" with indescribable beauty. The several thousand in the cast included citizens of Plymouth, Kingston, Duxbury, and Marshfield. Several hundred sang in the chorus. The production became almost an American "Passion Play" because of the reverent spirit shown by the performers as they trod the sacred ground of American liberty. All of the performances took place at night, under a display of lighting effects that were magical. As the vast procession of Statés passed before their venerable founders, search lights swept stage, harbor, and sky. As the last lines were sung —

We are good keepers of the gift you gave,
Confirm us keepers of it to the last —

all lights centered in one magnificent blaze full upon the *Mayflower*, anchored off shore.

The action where this chorus is sung takes place at Provincetown, Cape Cod, November 25, 1620.

The lights, going up, reveal some twenty-five women and girls and sixty men, youths, and boys. At a dozen tubs and kettles set on rough benches and stools, MARY CHILTON, PRISCILLA MULLENS, MRS. CARVER'S maid, and some of the younger married women, among them DOROTHY BRADFORD, are washing clothes. On the outskirts of the scene a dozen men in corselets are standing guard. By the shore a cooper and four other men are at work on a shallop. Some fifteen boys and three or four of the younger girls are piling wood for the kettles in which water is heating, gathering it on the shore, or bringing it from farther inland. A group of ten men is busied making ax helves. Near center stand GOVERNOR CARVER, ELDER BREWSTER, EDWARD WINSLOW, and other Pilgrims. Near by are CAPTAIN STANDISH, WILLIAM BRADFORD, STEPHEN HOPKINS, EDWARD TILLEY, with twelve others: they are testing their guns or adjusting their corselets, evidently preparing for some expedition. Some are fitting bundles of provender to their backs. Watching them are MRS. CARVER, MRS. BREWSTER, and MRS. TILLEY. Scattered about in small groups are the rest of the older women, most of them looking wretched and ill. STANDISH, with a final twist of his corselet, moves out as if to lead his little force.

In the dialogue that follows, anxiety is expressed over the expedition about to seek out the permanent settlement for the little band. At the command "march," the sixteen men move off swiftly, some of the children running after them, the women waving farewell. As the group with Standish goes into the darkness, the concealed chorus sings the selection included in this book. The text is by Josephine Preston Peabody, the well-known poet and dramatist, whose

play, *The Piper*, won the Shakespeare Prize and was presented at the Memorial Theatre, Stratford-on-Avon.

The whole atmosphere of this chorus is so intensely dramatic that it is well worth staging as a scene in itself for Thanksgiving and Pilgrim anniversaries. In the libretto, published by the Marshall Jones Company, Boston, the following directions are given for stage action during the singing of the chorus:

In the first stanza the older women, who have gathered in one group, move wearily and lift their heads. In the first two lines of the first stanza of the young girls, they look up from their work and around them. The boys give the hint for the line, "Run, lads, run," and during the last two lines the girls stand with uplifted, happy faces. While the older women sing the next lines, the girls work. Again the young girls, in their second stanza, lift their heads from over the tubs. On the repeat, "All, all unknowing," the older women shake their heads sadly. The boys bring wood as the young girls sing the next two lines. Pantomime illustrates the next five lines of the young girls. On the last lines of the older women, the younger, looking at one another pitiingly, move comfortingly toward the older group. On "Thou knowest," some of the older women bury their heads on the shoulders of others. On "We offer here to thee," a half dozen women, not together, but in succession, drop on their knees in prayer. DOROTHY BRADFORD, standing a little apart, shading her eyes, looks off toward the place where her husband has disappeared. As the song ends the lights close down.

CHORUS OF THE SONS OF JAPHETH — ANTON GREGOR RUBINSTEIN (born in Wech-wotynetz, in Volhynia — near Austrian frontier of Russia, — November 28, 1830; died Peterhof, November 20, 1894). Anton Rubinstein was one of the greatest pianists of all time. In Europe and America he achieved an eminence surpassed by Liszt alone. His powerful form, his great, leonine head covered with a thick shock of dark brown hair, and his intense seriousness of purpose produced an almost hypnotic effect on his audiences. A great composer, he probably would have achieved an even larger place in the world had it not been for his more dominating contemporary, Wagner. To-day few of Rubinstein's larger works are heard, though his songs and some of his choral works have lost none of their charm.

The "Chorus of the Sons of Japheth" is from an oratorio, *The Tower of Babel*, produced at Königsberg, 1870, and later at the Crystal Palace, London, June 11, 1881. This oratorio is similar to other "sacred operas" by Rubinstein and requires stage setting for its full representation. At this point in the story of the oratorio, three dissolving views succeed one another as the three great human races, the sons of Ham, of Shem, and of Japheth cross the stage in procession before Abraham, Nimrod, the overseer of the workmen, and four angels. The chorus

is hidden behind the scene which depicts the unfinished Tower of Babel covered by scaffolding and surrounded by furnaces, crucibles, piles of stone, and building machinery. Abraham speaks to Nimrod, "O monarch, behold thy primitive people dispersing; see, O King, see the countless human race divide themselves and scatter 'neath thy eye; behold the parting legions go their homes to seek in distant regions!"

Rubinstein was well acquainted with the musical colorings of the Orient. In many of his compositions he has beautifully suggested the quaint eastern atmosphere by means of the augmented second and passages where the voices at first singing unaccompanied are supported by melodic figures in the instrumental part. It is worth noting that the melody of this chorus is built upon the pentatonic scale, corresponding to the five black keys of the piano. With the exception of a short modulatory passage the entire melody may be played in this scale.

THE COBBLER — HARVEY WORTHINGTON LOOMIS (born in Brooklyn, New York, February 5, 1865; now living in Boston). The sparkling rhythm and piquant effectiveness of the voice leadings, the humor, and the imitative qualities give this composition a charm that appeals both to high school pupils and to oldersingers. Mr. Loomis is well known in the schools of the country. His works abound in clever, original touches which delight the cultured musician and evoke the spontaneous pleasure of the amateur.

COME, MY SOUL, THOU MUST BE WAKING — FRANZ JOSEPH HAYDN (born at Rohrau, Austria, March 31, 1732; died in Vienna, May 31, 1809). Haydn composed two great oratorios, both being produced near the end of his long and active life. For many years he had been in the service of Count Esterhazy, whose orchestra he conducted and for which he wrote most of his greatest works. After the death of the count, Haydn made two trips to England, in 1791 and again in 1794; where he became familiar with the oratorio form as developed by Handel. The English people were great chorus singers and Handel's music had become a national idiom. Haydn decided to undertake this form of writing and produced *The Creation* in 1798, and *The Seasons* in 1801. Although *The Creation* is considered his greatest choral work, indeed ranking with *The Messiah* and *Elijah*, there are many beautiful numbers in the simpler pastorate, *The Seasons*. The opening chorus of that work is exceptionally characteristic of Haydn's bright and animated style.

The hymn tune "Come, My Soul," has been

arranged from one of Haydn's works composed in the year of his first visit to England. The original text was written by F. R. L. Canitz (1654-1699) from which in 1838 Henry J. Buckall made the English translation.

COME WHERE MY LOVE LIES DREAMING — STEPHEN COLLINS FOSTER (born near Pittsburgh, Pennsylvania, July 4, 1826; died in New York, January 13, 1864). Stephen C. Foster's beautiful melodies have expressed with remarkable fidelity the romantic and sentimental musical spirit of this country. Such songs as "The Swanee River," "My Old Kentucky Home," and "Come Where My Love Lies Dreaming" must ever be widely sung so long as our people recall the human qualities of life and the romance of the old days in the South before the Civil War. At that time it was customary for the young men to go about serenading. Accompanied by banjos, guitars, and violins, they would sing beneath the window of the lady of their choice, sometimes being invited into the house to partake of refreshments or at other times receiving her acknowledgment in the form of a card or a bouquet of flowers thrown from her window. "Come Where My Love Lies Dreaming" has served for innumerable serenades when such courtesies played their part in making social life more picturesque.

COMMIT THY WAYS — JOHANN SEBASTIAN BACH (born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750). During the Reformation some of the popular folk tunes crept into church singing. This pleased the people who were led more and more into an active participation in the musical service.

The original melody of this chorale is said to have been taken by Bach from a folk tune which had been popular with the Minnesingers of the Middle Ages. Bach used it in several forms and with different texts in the *St. Matthew Passion*. Therefore it has come to be known as "The Passion Chorale." From the same melody Bach wrote a very beautiful Choral Prelude for the organ.

DECEMBER — FRANK VAN DER STUCKEN (born in Fredericksburg, Texas, October 15, 1858; now living in New York). Frank van der Stucken has become a truly international musical figure. As composer and conductor, his work is as well known in Europe as in this country. Successor to Theodore Thomas as director of the Cincinnati May festivals, he has given especial distinction to this important American musical activity. He was the first to present

orchestral programs entirely by American composers. On July 12, 1889, he gave such a program at the Paris Exposition.

In "December," van der Stucken has beautifully preserved the flavor of the old English poem from John Clare's *Shepherd's Calendar*, written in 1827. Of humble origin, Clare was called "The Northamptonshire Peasant Poet." The treatment of the music is somewhat modal in character and suggests the typical old English Christmas carol, decidedly effective with its austere diatonic progressions.

DEEP IN THE SOUL OF A ROSE — GEORGE WHITEFIELD CHADWICK (born in Lowell, Mass., November 13, 1854; now living in Boston).

A quotation from a bulletin of the New England Conservatory of Music celebrating the 25th anniversary of Mr. Chadwick's directorship throws some important sidelights on a deeper appreciation of the beauty of this chorus.

While not a disciple of the modern school of unresolved dissonance, his works show that he is by no means oblivious to the new development in harmonic expression. . . . His versatility is due, it may be believed, to the variety of his interests and the catholicity of his tastes. . . . He acknowledges freely that his friendship with painters, sculptors, and literary men has had a potent effect in the development of his artistic convictions. He has always eagerly assimilated the essence of the technique of other professions and has applied it to the solution of his own problems.

EMER'S FAREWELL TO CUCULLAIN — CHARLES VILLIERS STANFORD (born at Dublin, Ireland, September 30, 1852; now living in London). Sir Hubert Parry called this melody "the most complete and perfect Irish national tune in existence." According to an excellent article in the *Musical Times* (London) of August 1, 1918, this tune was written out for the first time by a Miss Rose, a student of ancient Irish melodies, who gave it to Dr. George Petrie for one of his volumes of Irish songs. The harmonization is supposed to have been made by one of the Joyces, an ancient Irish family well-known for their work in connection with Irish literature and art.

The tune is variously known, but perhaps best by the name of "The Londonderry Air," or "Irish Tune from County Derry" (the latter a contraction of Londonderry). Note the succession of climaxes, mounting higher and higher to one final outburst of passionate appeal. Only a fragment exists of the original words. Therefore, various poetical settings have been given it. In fact the tune is enjoying a tremendous vogue in various song forms, in piano and organ transcriptions, one of them by Percy Grainger, in a string quartet by Frank Bridge, member

of the London String Quartet, and in a violin transcription by Fritz Kreisler.

Stanford originally set Alfred Perceval Graves' epic poem to this tune in a volume of old Irish melodies published in 1882 and dedicated to Brahms. From this song Stanford has made the present part-song for this collection. As distinctively Irish as the music, the poem heightens the dramatic intensity in its story of the parting of Emer of Lismore from Cucullain, one of the most famous of all Irish legendary heroes. He is said to have withstood all Queen Meave of Connacia's (Connaught) champions at the great battle of the Ford.

THE ERLKING — FRANZ PETER SCHUBERT (born at Vienna, January 31, 1797; died in Vienna, November 19, 1828). Schubert was only a boy of seventeen when he wrote the music of this masterpiece, in many respects his greatest dramatic song. That so young a composer could have produced such a work has always been one of the marvels of music history. Together stand Schubert's "Erlking" and Mendelssohn's overture to *Midsummer Night's Dream* as remarkable examples of precocity.

Goethe, it is said, wrote the poem one evening while stopping at a little inn in the woods. After he had retired to his room he heard the sound of hoof-beats outside his window. Later he heard the mad gallop returning. The night was stormy, and Goethe sensed the foreboding of some dramatic incident, even tragedy. Indeed, he found that a father had taken his sick child to a doctor and during their return the child had died. The whole picture was so vivid that Goethe at once conceived this remarkable poem which stirred Schubert to an instantaneous musical response. "The Erlking" stands as one of the most dramatic pieces of descriptive music. In it we hear the wild hoof-beats of the galloping horse, the cry of the sick child, the coaxing, haunting song of the Erlking and the deep, tender tones of the anxious father.

The version here presented in which these different characters are dramatized by being assigned to different voice parts is not a new idea. It was sung in this same manner under Schubert's own direction. The chorus is in the style called "through composed," by which term is meant that the music follows the thought of the poem, varying in the different stanzas in accordance with the changing ideas rather than repeating each stanza to the same melody. This latter form of song, the "strophic," also finds many wonderful examples among Schubert's compositions.

EVENING — ROSSETTER GLEASON COLE (born near Clyde, Michigan, February 5, 1866; now living in Chicago). Rossetter G. Cole is one of America's distinguished teachers and composers. While an undergraduate at the University of Michigan he studied under Calvin B. Cady and later won a scholarship under Max Bruch in Berlin. His songs, cantatas, and orchestral compositions are given frequent performances by the best musical societies. He has taught in several of the larger universities.

"Evening," though brief, is an exquisite touch of melodic and harmonic individuality. As quiet and simple as a summer night, the delicately shifting tonality suggests the romance and sentiment of the text.

FIDELIN (ITALIAN BARCAROLE) — JOHANNES BRAHMS (born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897). Johannes Brahms was Wagner's contemporary, and many of the opponents of the latter's musical theories centered their loyalty upon Brahms as the exponent and developer of the classic traditions. In fact classicists of his day were wont to express their conviction that the succession of great composers of absolute music was unbroken by referring to the "three B's of music," Bach, Beethoven, and Brahms. On the other hand, for many years those indifferent to the classical tradition spoke of Brahms as obscure, labored, and intricate in his writings. As time passes, however, we find ourselves more readily comprehending the spirit of this great master. He wrote music in all of the great art forms except the opera.

"The Italian Barcarole" (op. 47) is one of Brahms' lighter numbers. It is in imitation of the Italian style,—bright, melodious, short, and attractive. It has long been a favorite concert number with choruses of ladies' voices.

The English version of the text is by George L. Osgood, formerly a prominent choral conductor and composer in Boston. During his long experience he amassed a fine library, and his research in choral composition justly brought him unique recognition.

THE FLIGHT INTO EGYPT — HECTOR BERLIOZ (born at La Côte St. André, December 11, 1803; died at Paris, March 9, 1869). Hector Berlioz is one of the unique characters of music history. A man of gigantic intellectual power, of originality, and of forcefulness of thought, he impressed his ideas on the musical world in spite of serious

handicaps in musical training and opportunity. To these handicaps should be added that of an erratic temperament which stood in the way of his achieving his highest ambitions. Berlioz was not a performer on any instrument. Yet his skill in writing for all instruments in the orchestra was so supreme that his monumental work on that subject is still a standard authority.

"The Flight into Egypt," one of the movements of his oratorio, *The Childhood of Christ*, is represented here by "The Shepherd's Farewell to the Holy Family." The tenderness of the music expresses a side of Berlioz's character which cannot fail to arouse our sympathies for a man in whose stormy career were many disappointments and sorrows.

The beautiful English version of the French text is by Henry F. Chorley (1808-1872), an eminent student and librettist of so many fine choral writings of the English school of the mid-Victorian period.

FIREFLIES — CARL BUSCH (born at Bjerre, Denmark, March 29, 1862; now living in Kansas City). Carl Busch has enjoyed a distinguished musical career as teacher, composer, and conductor. In addition to writing in the larger forms, he has made an extensive study of American music, using original Indian themes for many of his songs. Since 1912 he has conducted the Kansas City Symphony Orchestra. In that same year he was knighted by the Danish government. It is interesting to note that he played viola in a Paris orchestra conducted by Benjamin Godard.

The setting of this poem by Agnes Mary Frances Robinson is cleverly contrived to produce the effect of darting fireflies. The interplay of voices weaves a delightful melody against a programmatic accompaniment.

FREEDOM, OUR QUEEN — HORATIO PARKER (born at Auburndale, Mass., September 15, 1863; died at Cedarhurst, Long Island, December 18, 1919). Much of Mr. Parker's later music strikes a vibrant note of heroism. "In his last work, the music to the commemorative poem by Brian Hooker, in memory of the Yale men who gave their lives to their country in the late war, Parker has written his own Requiem. To this noble poem he has given a very impressive setting, elegiac in spirit but with some thrilling dramatic touches, as for instance at the words 'One shall have sweet sleep'—the trumpet is heard in the distance sounding taps. It is an heroic tribute to heroic men, some of whom were his own students."

The superb poem, "Freedom, Our Queen," by Oliver Wendell Holmes, is set to a resolute, martial air which sweeps through a rapid succession of key changes leading to a magnificent *stretto* in the climax.

Mr. Parker's music has had wide recognition in England—undoubtedly the greatest choral singing nation of the world. In 1902 he received from Cambridge University the honorary degree of Doctor of Music, the first American musician to be so honored.

HAIL! FESTAL MORN — DANIEL FRANÇOIS ESPRIT AUBER (born at Caen, January 29, 1782; died at Paris, May 13, 1871). Auber was one of the most distinguished of the French musicians of the middle nineteenth century. For many years he was director of the Conservatoire at Paris, probably the highest position to which a French musician can aspire. A man of learning, a leader of the thought of his time, and possessed withal of a versatile and volatile mind, Auber typifies the spirit of his day. Most of his operatic works—and he wrote almost exclusively in that form—are of a lighter character, although in *Massaniello* he achieved a serious work of first magnitude. The chief inspiration for it is attributed to the aspiration of the French for political reform which culminated in the July Revolution of 1830. It is a sad coincidence that Auber, broken-hearted by the events of 1870-1871, was accidentally shot in the street fighting of another revolution in Paris, the Commune of 1871. An interesting personal commentary on Auber as a commanding figure in the musical life of the Second Empire can be found in the published letters of an American singer, Mrs. Charles Moulton (Mme. de Hegermann-Lindencrone), entitled *In the Courts of Memory*.

Fra Diavolo, the opera from which "Hail! Festal Morn" is taken, is replete with charming melodies and is so spontaneous that the thoroughly musicianly workmanship of the composer is almost unnoticed. In "Hail! Festal Morn," for instance, Auber has produced a strict canon, but without any suggestion of the usual severity of that form of music. A canon is a composition in which a second voice imitates in exact form the melody announced by the first voice, following the given melody a measure or sometimes two measures later. In the opera this selection is sung as the villagers meet on Easter morning.

HAIL, POESIE — ARTHUR SEYMOUR SULLIVAN (born in London, May 13, 1842; died

in London, November 22, 1900). *The Pirates of Penzance* was first performed at the Opera-Comique in the Strand, London, April 3, 1880. As a droll satire on current topics it was hailed with delight both in England and America. Separated from the score, the original stanza by W. S. Gilbert loses the full import of its humorous nature. To accord more fully with the dignity of the music, Miss Abbie Farwell Brown has written a serious lyric in praise of poetry.

HARK! HARK! THE LARK — FRANZ PETER SCHUBERT (Born at Vienna, January 31, 1797; died at Vienna, November 19, 1828). It is trite to say that Schubert composed spontaneously. In his impressionable nature every emotion found its reaction in a beautiful melody. His chief anxiety, therefore, was to catch these evanescent musical thoughts as they flashed across his consciousness. "Hark! Hark! The Lark," for instance, was composed at a table in a little garden restaurant near Vienna. All afternoon Schubert and some companions had been wandering through the meadows and woods. On their return to the city they stopped for lunch. Another friend, in whose pocket there was a copy of Shakespeare's *Cymbeline*, joined the party. Schubert was soon lost in its pages. When he came across the beautiful aubade (morning song) "Hark! Hark! The Lark," he turned to his companions and said, "Such a beautiful melody has come into my head. I wish I had paper on which to write it." One of the friends promptly ruled music lines on the back of a bill of fare and then, amid the hubbub of the serving, Schubert wrote out this immortal melody with its bright and descriptive accompaniment.

This arrangement for three voice parts is the work of Mr. Osbourne McConathy, whose long and varied experience in the field of music education has given him unusual opportunities to study its problems. After some years of service as music supervisor in Louisville, Ky., and in Chelsea, Mass., Mr. McConathy went to Northwestern University as Director of the Department of Public School and Community Music. He has had extensive experience as conductor of festivals, choral societies, bands, and orchestras. In 1918 he was president of the Music Supervisors' National Conference and is now a member of its Educational Council. Four times he has served as president of the music section of the National Education Association, and in 1922 he was president of the Music Teachers' National Association. He is now director of the eastern and western sessions of the American Institute of Normal Methods. His lectures and writings on music education are authoritative.

Mr. McConathy was the first to put into operation the granting of high school graduation credit for the outside study of music under private instruction. Among his other services should be included the conducting of children's choruses, the editing of many important music texts, intensive studies in adapting public school music to the individual needs of children

through capacity measurement tests, and the organization of a university course in music education leading to academic degrees.

— THE PUBLISHERS.

HARVEST SONG — MABEL WHEELER DANIELS (born in Swampscott, Mass., November 29, 1878; now living in Brookline, Mass.). Spirited and colorful, this chorus is an excellent example of typical American music of the new school in the freedom of its rhythm and in the restless impulsiveness of its varied harmonic scheme. There is sweep and sincerity to this chorus which exalts the spirit. Canonic entrances of the voices in the middle section produce strong effects.

Miss Daniels is a native of Boston and daughter of a former president of the famous Handel and Haydn Society, an institution of historic national importance. She has long been known to young musicians of the country as the author of the well-known book, *An American Girl in Munich*. During the war, Miss Daniels produced one of the truly great American patriotic songs, "Peace with the Sword," the text by another American, Miss Abbie Farwell Brown. Miss Daniels is known particularly for her orchestral suite, and the "Eastern Song" and "June Rhapsody," two delightful choruses for women's voices.

THE HEAVENS, RESOUNDING — LUDWIG VAN BEETHOVEN (born at Bonn, December 16, 1770; died in Vienna, March 26, 1827). Originally this selection was written as a solo with piano accompaniment. To-day it is usually sung in its choral setting. Though brief, it shows in an astoundingly compact form the colossal genius of Beethoven. Its massive diatonic progressions produce the lofty, exalted effect which the master conceived as Nature's tribute to God.

Ludwig van Beethoven, who stands supreme among the composers of all time, came at a crucial point in the world's history. The American and French Revolutions had just given expression to the aspirations for freedom of the individual soul, which from early history had been held in subjection by political and economic systems. Haydn and Mozart had been servants in the houses of great nobles. Not so Beethoven, who would never consent to subjecting himself to such restriction. Through his life he remained an independent, dynamic force, one of the first of all musicians to take such a place. His rugged honesty, his stern and uncompromising individuality were expressed not only in his life but also in his musical works. In them he broke away from the trammels of tradition, and made form the

servant of thought in his music rather than composing music for the sake of expressing beautiful forms. He was the first of what we call "the romanticists in music." By this title we refer to the composers who are concerned with making music subjective, thereby expressive of inner emotions and ideas rather than conceiving music largely in terms of beauty of design, as had been the case with the classicists, Haydn and Mozart.

In so brief a statement as this, it is impossible more than to suggest the importance of Beethoven's influence in leading music into new channels of expression. The interested and thoughtful student cannot fail to find inspiration in the study of the life and works of this great man.

THE HOME ROAD — JOHN ALDEN CARPENTER (born at Park Ridge, Illinois, February 28, 1876; now living in Chicago). America's participation in the World War was brief; so brief, in fact, that comparatively few great works of art sprang from the patriotic passion which the war evoked.

Among the inspired songs which did spring from the war impulse, none echoes more fully the spirit of America than "The Home Road" by John Alden Carpenter.

Although he had studied music during his college course at Harvard, and later continued it with Elgar and Ziehn, Mr. Carpenter has entered upon a successful business career in Chicago. At the same time he is in the best sense a musical amateur — a lover of music. He has composed songs, orchestral music, a remarkable ballet, "The Birthday of the Infanta," based on the story by Oscar Wilde, and a violin sonata.

HOW LOVELY ARE THE MESSENGERS — FELIX MENDELSSOHN (born in Hamburg, February 3, 1809; died, Leipsic, November 4, 1847). In the history of oratorio, a form seldom employed in its strict significance by modern composers, there are many choruses, such as this one from *St. Paul*, which have undisputed claim to undying popularity. Though not in strict fugue form, the distribution of the principal theme in the part writing and the splendid climax are examples of Mendelssohn's mastery of contrapuntal style.

He was a master of choral writing, in this respect ranking with Bach and Handel. He led a life of exceptional usefulness through his activities as teacher, conductor, and patron of the advancement of musical art. He founded the celebrated Leipsic Conservatory of Music and was conductor of the famous Gewandhaus Orchestra. He was

the chief instrument in awakening the world to consciousness of the greatness of Bach's music, which had lain almost unnoticed for a century. He was almost worshiped in England, where he exerted a tremendous influence in stimulating the singing of choral music.

For a time it seemed to be fashionable to speak disparagingly of Mendelssohn as a composer. Of late years, the sincerity of his music, the perfection of detail, the loftiness of his religious expression, and the masterful, romantic elegance of his style in other forms of composition have awakened people to a new revaluation of his worth.

I REMEMBER — HORATIO PARKER (born in Auburndale, Mass., September 15, 1863; died at Cedarhurst, Long Island, December 18, 1919). The recent death of Mr. Parker throws into high relief those qualities of his writing which will be missed in American music. From Rheinberger's instruction "he had acquired that mastery of contrapuntal choral writing which so distinguishes his later work." In 1892 Parker finished *Hora Novissima*, which has endeared itself to all musicians, "while its lofty spiritual atmosphere, its fervent religious expression, although tinged with a romantic mysticism, make a strong appeal to the general public." In his ballad *Cahal Mor of the Wine-red Hand* he produced "a score that in dramatic power, poetic suggestion, and vivid orchestral coloring has seldom been surpassed in this form by any American composer."

Mr. Parker's greatest inspirations came in his music written for poetry, and in the handling of voices he was in his element. One of his earliest endeavors was the setting of Kate Greenaway's poems in "Under the Window." All his life he loved the winsome poetry of youth, and was a master in writing for children. It is not strange, therefore, that "I Remember," taken from *My Lost Youth* by Longfellow, should have appealed so strongly to him. The line

The thoughts of youth are long, long thoughts,
part of an old Lapland song, is Parker's inspiration for this charming three-part chorus.

The student of American music who recognizes the far-reaching influence Mr. Parker's music has enjoyed will be interested in the memorial brochure, *Horatio Parker*, written by Mr. Chadwick and published by the Yale University Press, from which the passages above are quoted.

I'LL SING THEE SONGS OF ARABY — FREDERIC CLAY (born in Paris, August 3, 1838;

died in Great Marlow, England, November 24, 1889). Frederic Clay enjoyed a distinguished career as composer of dramatic music for the stage. The vogue of his operas immediately preceded the success of the lighter Gilbert and Sullivan works.

Lalla Rookh, one of the most successful of his works, was produced at the Brighton Festival in February, 1877. From this cantata is taken, "I'll Sing Thee Songs of Araby," undoubtedly the best known of all his songs. It is a beautiful example of two-part song form in music, with the original theme restated after a contrasting section. The romantic flavor of the East is exquisitely attained by the languor of the melody and accompaniment, and by some very lovely chromatically changed chords. The song has become immensely popular in concert, as it has been sung by many of the most famous tenors.

THE IMMORTAL — HENRY HADLEY (born in Somerville, Mass., December 20, 1871; now living in New York). Cale Young Rice, the Kentucky poet, able representative of new trends of poetry, wrote these verses of warmth and unusual charm. All the loveliness of spring flows from the lines, and Hadley has caught the impetuous mood in his melody which sweeps toward the unexpected and impressive climax.

IN THE GYPSY'S LIFE — MICHAEL WILLIAM BALFE (born in Dublin, May 15, 1808; died, Hertfordshire, October 20, 1870). Michael Balfé was a remarkably talented Irish violinist and composer. He was also a distinguished operatic baritone justly celebrated throughout Europe before he became equally well known as a composer of many operas and innumerable songs.

Much of his music has disappeared, but *The Bohemian Girl*, produced November 27, 1843, still retains its popularity.

At the point in the opera where this delightful chorus is sung, a troop of gypsies, headed by Devilshoof, suddenly appear on the stage. They are about to seize and rob Thaddeus, but, presuming by his dress that he is a soldier, they stop and examine him.

IN THE TIME OF ROSES — LUISE REICHARDT (born in Berlin, 1788; died at Hamburg, November 19, 1826). "In the Time of Roses" is a typical 18th-century ballad forecasting the full bloom of romantic German literature and music. The purity of the melody and the sentiment of the text have given it wide-spread and continuous popularity.

The composer is Luise Reichardt, whose

father, Johann Friedrich (1752–1814), had been her teacher and was himself a thoroughly well equipped musician. "Mendelssohn spoke of him on more than one occasion with a warmth seldom manifested by him even towards the greatest masters."

THE KERRY DANCE — JAMES LYMAN MOLLOY (born in King's County, Ireland, 1837; died at Wooleys, Bucks, February 4, 1909). "The Kerry Dance" is one of a large number of songs and ballads popular during the reign of Queen Victoria. It is interesting to trace in the history of the past century the political and social reforms which prompted composers and poets to extol the homely virtues and to ignore the artificialities of court life. Art has more and more ennobled the commonplace.

None of Molloy's songs had a wider popularity than "The Kerry Dance," which, with its tender appeal, its suggestion of humor tinged with pathos, and its lovely melody is still interesting. In this version it is adapted effectively for four voices.

THE KING'S PRAYER — (WILHELM) RICHARD WAGNER (born at Leipsic, May 22, 1813; died at Venice, February 13, 1883). Few lives have been the storm center that was Wagner's. The object of feverish adulation by his adherents and of bitter vituperation by his enemies, Wagner lived to see his works triumphantly successful the world over. To-day his fine-wrought theories concerning "music drama" are largely ignored in the pleasure which his music gives us. In the earlier days, however, his new musical idiom was too radically different from the conventional forms to be easy of acceptance without the clue to its purpose in the explanatory writings by the master. The opera *Lohengrin*, which to us seems replete with melody, was considered very unmelodic and vague.

Throughout his life Wagner studied and adapted to his use the sagas of northern Europe, especially the mediaeval lore concerning the "Holy Grail" and the knights who retired to Montsalvat as guardians of this sacred relic. Tennyson in his *King Arthur* has likewise transcribed in modern language the ancient story which has come down from early Christian times. Not content with one opera, *Lohengrin*, based in part upon this legend, Wagner achieved a more exalted height, — artistically and musically — in *Parsifal*, who, legend says, was the father of Lohengrin.

In the opera, King Henry is called upon to decide between the claims of Elsa and Tel-

ramund, who has accused her of murdering her brother in order to ascend the throne of Brabant. Knowing herself innocent, she declares she is willing to submit to the judgment of God and the ordeal of combat. According to the ancient laws of chivalry, she chooses as champion a knight whom she has beheld in her dreams. Lohengrin appears in a little boat drawn by a swan, and announces himself as her champion. Just before the duel the king leads in a fervent prayer that the righteous knight may prevail. Thereupon Lohengrin defeats Telramund and Elsa is vindicated.

Lohengrin stands midway in Wagner's musical development. It marks the close of his experimentation period, and his following works fully express mature musical convictions. The opera has had an immense popularity and to-day is probably the most frequently performed of all of Wagner's works.

LAND OF OUR HEARTS — **GEORGE WHITEFIELD CHADWICK** (born in Lowell, Mass., November 13, 1854; now living in Boston). This splendid patriotic tune was written during the World War as part of a larger choral work entitled *Land of Our Hearts*, published by The Boston Music Company. The intensely devotional character of the words and music and the bold modulation heightening the fervor of the climax unite to make "Land of Our Hearts" an invaluable contribution to our patriotic music.

"As composer, conductor, organist, and teacher, Mr. Chadwick's many-sided activities have indelibly affected the best musical life of America. Charming gentleman of New England's finest culture, he is withal so genially democratic that one's first impression of profound respect for his extraordinary abilities becomes softened and warmed in admiration for his rich, human qualities.

"Following his studies in Boston, he spent several years in Europe with Rheinberger and other distinguished masters. He has composed five overtures, *Rip Van Winkle*, *Thalia*, *Melpomene*, *Adonais*, *Euterpe*; three symphonies; an opera, *Judith*; various smaller orchestral works, choral works, string quartets, and a number of anthems and songs. He was selected to compose the opening ode for the dedication of the Chicago World's Fair in 1893. In 1897 Yale conferred upon him the honorary degree, A.M.; and in 1905 Tufts conferred the degree LL.D. He is a member of the American Academy of Arts and Letters.

"Probably no American composer has had a larger influence on the development of music in this country. Mr. Chadwick's works have won a permanent place in the repertoires of orchestras, choruses, choirs, and singers the world over, and a performance of one of his compositions is an event both in this country and in the art centers of Europe. As conductor he has played an important part in stimulating a love for the best choral and orchestral literature. As organist and composer of church music he has notably improved the standards of taste in that field. As teacher and Director of the New England Conservatory of Music he has led thousands of America's

finest young musicians to a truer realization of the dignity of their profession and to a consciousness of the responsibility which the American musician owes to his art and to his community.

"Mr. Chadwick is intensely interested in making his country a better place in which to live through the refining influence of good music. The present volume is an expression of this attitude."

— THE PUBLISHERS.

LITTLE LAC GRENIER — **GEORGE WHITEFIELD CHADWICK** (born at Lowell, Mass., November 13, 1854; now living in Boston). This poem by William Henry Drummond in the French-Canadian dialect is an exquisite expression of the sentiment of these ingenious people of the woodlands, lakes, and rivers of the north country. Dr. Drummond lived and worked among the Canadian "voyageurs and habitants," learned to know them intimately, and to act as their first spokesman to a world delighted with the rare charm of these fascinating folk.

With his genial humor and warm sympathies Mr. Chadwick is preëminently fitted to characterize in music the spirit of the French-Canadians thus so happily portrayed.

Dr. Drummond has indicated the pronunciation of the title as "Leetle Lac Grenyey."

LORD OF MERCY (O Bone Jesu) — **GIOVANNI PIERLUIGI DA PALESTRINA** (born at Palestrina, Italy, 1525 or 1526; died at Rome, February 2, 1594). In the early sixteenth century church music had become rather a means by which composers exhibited their skill in working out intricate musical problems than in expressing religious feeling. So bad had become the abuses that the Council of Trent, meeting from 1545 to 1563, seriously considered banishing from the services all music excepting the ancient Gregorian chants. By the insistence of the Spanish bishops a compromise was effected, and Palestrina was commissioned to write a mass which would determine whether or not contrapuntal music could be truly devotional.

The result far exceeded all expectations. The three masses which Palestrina offered for examination have been accepted ever since then as models of perfect devotional music expressed with all the resources of the highest skill in contrapuntal writing.

In contrapuntal music each voice part has a melody of its own and each is equally essential to the complete composition. Obviously such music demands the highest skill on the part of the composer, especially when the object is to lead the hearer to profound religious meditation rather than to impress him with the composer's learning and his

command over the technique of composition.

A careful study of "Lord of Mercy" (*O Bone Jesu*) especially for intonation, will reveal these beauties of contrapuntal music. Its simplicity carries little suggestion of its fine workmanship. It should be sung with quiet dignity and seriousness. For several hundred years it has voiced some of man's most exalted moods, and it can be fully appreciated only by those who are capable of feeling such moods.

LOVING FATHER (*Jesu Dulcis Memoria*) — TOMMASO LUDOVICO DA VITTORIA (born at Avila, Spain, about 1540; died at Madrid, about 1613). The Roman school of church music was very considerably influenced by several composers who were Spaniards. Although Palestrina overshadowed his contemporaries, Vittoria's work breathes out a happy commixture of Spanish seriousness and gravity with Italian grace, softness, and sweetness. His music displays the "mystic-ascetical spirit peculiar to Spain, and that quality vindicates his claim to an independent position of his own beside Palestrina, and redeems him from being considered a servile follower or imitator."

The student should observe that the melody is not in one voice but in all voices. Vittoria's genius for tenderness of expression without elaboration is shown in this masterpiece.

The original Latin text is the Office Hymn of the First Vespers of the Feast of the Holy Name, written in the 12th century by Bernard of Clairvaux. Miss Abbie Farwell Brown has based her translation on the Psalms.

A LULLABY — HUGO KAUN (born in Berlin, March 21, 1863; now living in Berlin). During his stay in America from 1887 to 1902, Kaun wrote many songs, piano compositions, and the symphonic poem, *Minnehaha and Hiawatha*, expressive of his American impressions.

With Edith Sanford Tillotson's poem "A Lullaby," Kaun has forsaken many of the conventional artifices to depict slumber music. His music is descriptive and suggests the vastness of night as the flowers, the birds, and the world of people seek their rest.

MARINERS' SONG — DANIEL PROTHEROE (born at Ystradgynlais, South Wales, November 24, 1866; now living in Chicago). Associated for many years as conductor of several of the best singing societies in the Middle West, Mr. Protheroe knows how to write authoritatively for large choruses. He has had the interesting experience of

being judge in several of the Eisteddfodau, or choral singing contests, in Wales.

Miss Brown's rollicking sailors' chantey smacks of the high seas as much as the hearty lilt of the tune.

MAY EVE — MRS. H. H. A. BEACH (born in Henniker, New Hampshire, September 5, 1867; now living in Hillsboro, New Hampshire). Mrs. H. H. A. Beach holds a unique and distinctive place in American music. Her thorough musicianship has given her an eminent position among the composers of the world. Mrs. Beach, as concert pianist and composer, has led the way and inspired other American women. We may well feel that in America, as in no other country, women hold a respected place among our composers.

"May Eve" is a colorful and exceptionally interesting choral work. As in all of Mrs. Beach's compositions, the part writing is impeccable, the form well organized and adapted to the thought. The reflective spirit of the verses is splendidly developed in the musical setting, with the imitative effects in the soprano of a "faery song" wafted through the stillness of a May evening.

MEXICAN SERENADE — GEORGE W. CHADWICK (born at Lowell, Mass., November 13, 1854; now living in Boston). Mr. Chadwick has produced a piece of real musical humor. The poem by Arthur Guiterman humorously caricaturing the serenade of the sentimental swain beneath the window of his true love has been characteristically reproduced in the music, which at the same time breathes all the true charm of a real serenade. This combination of fine music with subtly humorous text was one of the favorite devices of Gilbert and Sullivan in their masterpieces. Likewise, Mr. Chadwick has produced by the same method a composition of the most delicate quality of real fun worthy to rank with the best. At the places marked *con affetto* Mr. Chadwick's music calls for deliberate exaggerations with emotional quavers in the voice. With due apologies to the emotional exaggerations of most tenors, their vocal records, even those of Caruso, will indicate the limitless possibilities of extracting fun from the extravagant, amorous outpourings of the Mexican serenader.

Perfect diction of the lines with their delightful alliterations is made possible by the alternating interplay of voices.

MISTER MOON — GEORGE WHITEFIELD CHADWICK (born at Lowell, Mass., November 13, 1854; now living in Boston). The poet, Bliss Carman, gives the full title of this

poem as *Mr. Moon: A Song of the Little People*, a truly charming fancy of a poet's imagination! All the woodland folk — Cricket, Honey-bug, Buzbuz, and a host of little creatures nicknamed from the poet's fancy, entreat Mr. Moon to come down —

"Down where the Good Folk
Dance in a ring,
Down where the Little Folk
Sing."

No less whimsically does the music make its entreaty to Mr. Moon.

MY HEART EVER FAITHFUL — JOHANN SEBASTIAN BACH (born Eisenach, March 21, 1685; died at Leipsic, July 28, 1750). Johann Sebastian Bach, the father of modern music, has had the misfortune to be largely misunderstood. Outside the circle of the highly educated musicians there is a tendency to look on Bach's work as dry and mechanical. It is true that Bach expressed himself in the idiom of his day, and that composers to-day express themselves in a different style of music. Nevertheless, it is a great mistake to assume that Bach is beyond the comprehension of any but the deeply learned, or that his music cannot give joy to the non-professional music lover. Just as Bach's "Air on the G-String" has of late years become a widely popular violin composition, so "My Heart Ever Faithful" is growing in the appreciation of American music lovers, especially from its wide use by Mme. Louise Homer, the distinguished American prima donna. This beautiful air for the contralto voice is from one of Bach's many church cantatas. Living as he did in a time when there was little available published music, Bach was obliged to write practically all the music sung by his church choirs. Consequently the mass of material which he left at his death is enormous. The sincerity of this great man is evident when we consider that almost every one of his numerous compositions is of supreme quality.

In studying any of Bach's compositions we should realize that, while much of the music of to-day contains a single melody with harmonic accompaniment, Bach conceived his music as a combination of several melodies. The student will note in the present composition the interesting accompaniment in which independent melodies vie with the voice in claiming our attention. Until we can learn to think several such simultaneous melodies we cannot fully grasp Bach's music or derive the pleasure which should rightfully come in listening to his works.

NATIONAL HYMN (see I REMEMBER).

NATIVE MUSIC — VICTOR HERBERT (born in Dublin, Ireland, February 1, 1859; now living in New York). It is interesting to know that Victor Herbert, whose compositions are so justly familiar to all in this country, is grandson of the celebrated Irish poet and playwright, Samuel Lover. His grandfather's patriotic verses inspired Mr. Herbert to compose the music of this chorus.

Born in Ireland and educated in Germany, Mr. Herbert came to America in 1886, since then enjoying a distinguished career as 'cello soloist, conductor, and composer. To the general public he is best known through his light operas, of which the most familiar are *The Red Mill*, *Babes in Toyland*, *The Fortune Teller*, *Naughty Marietta*, *The Only Girl*, and *Princess Pat*. On the other hand, among musicians Victor Herbert is honored for his serious works. These include many numbers for orchestra, an opera, *Madeleine*, the Indian opera *Natoma*, and his second 'cello concerto in E minor, considered by many as the finest modern example of that form of composition.

NIGHT HYMN AT SEA — ARTHUR GORING THOMAS (born at Ratton Park, Sussex, England; November 20, 1850; died at London, March 20, 1892). Although a student of Sullivan and Prout in England, Thomas infused into his composition from previous study in Paris under Durand and Ambroise Thomas, an elegance which is essentially French. Two operas, *Esmeralda* and *Nadeshda*, brought him deserved fame, while his cantata, *The Swan and the Skylark*, found after his tragic death and orchestrated by Stanford for the Birmingham festival of 1892, has become a universal favorite. Many of his songs and duets are justly retained in the standard literature of music, and among them this setting of Mrs. Hemans' poem is one of the very best by which to judge the work of this cultivated musician.

NIGHT IN THE DESERT — ARTHUR FARWELL (born at St. Paul, April 23, 1872; now living in California). Robert Southey's (1774-1843) classic poem from his longer work *Thalaba the Destroyer* is one of the gems of literature. Sonorous words and iambic versification admirably serve as the vehicle to express the poet's conception of the immensity of space, the "serene of heaven." The composer has been more than equal to the task of uniting a poetic masterpiece with music. A fine effect of breadth, of majesty, and of serene contemplation pervades the closely knit texture of the music.

NOW THE DAY IS OVER — JOSEPH BARNBY (born at York, August 12, 1838; died in London, January 28, 1896). In his career as organist at many of the famous English churches, Barnby instituted the annual performances of Bach's Passion Music with orchestral accompaniment. As conductor he was the first to give *Parsifal* in England, in concert form in Albert Hall, November 10, 1884. His compositions were mostly sacred, including 246 hymn tunes, of which "Now the Day is Over" will long remain a favorite. The words were composed by Sabine Baring-Gould in 1865, and the music, in 1868, while Barnby's reputation as organist and choir-master at St. Andrew's, Wells Street, London, was at its height.

O GOD, OUR HELP IN AGES PAST — WILLIAM CROFT (born at Nether Ettington, Warwickshire, December, 1678; died at Bath, August 14, 1727). This beautiful psalm tune called *St. Anne's* was composed the same year, 1708, that Croft was appointed organist at Westminster Cathedral and master of the children and composer to the Royal Chapel. In the discharge of these duties, Dr. Croft produced for the frequent public thanksgiving for victories many of the noble anthems which have gained for him so distinguished a place among English church composers.

Isaac Watts wrote the words, a paraphrase of *Psalms XC*, in 1719.

This hymn has a sublimity which makes it appropriate to the most reverent occasions. When the unknown English soldier was buried Armistice Day, 1920, in Westminster Abbey as a tribute to the Dead in the World War, by common consent "O God, Our Help in Ages Past" was the hymn selected to be sung by the thousands who paid tribute at the ceremony.

PACK, CLOUDS, AWAY — JOHN E. WEST (born at London, December 7, 1863; now living in London). Identified for many years with the best traditions of English cathedral music, West has written beautiful anthems which are sung widely in his own country and in America. In addition he has composed two cantatas, some important orchestral music, and vocal and instrumental solos. Since 1897 he has been the music editor of Novello and Company. He probably has never written any composition more virile, better constructed and more spontaneous than "Pack, Clouds, Away." Conceived as a free canon, that is, as a composition in which a melody is followed after a few beats by a repetition which becomes the

accompaniment of the succeeding portion of the original melody, it nevertheless is so melodious in its nature and so spontaneous in character that the form never intrudes itself, excepting as an added joy.

If the teacher will but call the attention of the students to the fine points of workmanship in the imitative leadings of the voices, they will not only find their musical pleasure enhanced, but will also discern some of the more delicate elements of contrapuntal writing. These will add to their appreciation of instrumental as well as of vocal music.

Thomas Heywood was one of the minor poets of the Elizabethan Age. The fashion of that day more or less prescribed the style and verse form in which expressions of sentiment were cast. Much of Spenser's poetry and some of Shakespeare's seems heavy and formal to-day, even though the quaint phraseology lends a pleasing picturesqueness. We may think the high sounding phrases of this poem a decided affectation. Nevertheless the words revive much of the charm of that great Elizabethan Age which crowned the glory of the Renaissance and made the golden epoch of English literature.

THE PINE TREE — FELIX BOROWSKI (born at Burton, England, March 10, 1872; now living in Chicago). Despite the innumerable times Heine's poem "The Pine Tree" has been set to music, it retains forever the haunting appeal of its windswept loneliness. The English version is particularly felicitous. John Todhunter has contributed original verse and translations from other languages, such as this, which have made them a part of important anthologies of English verse.

Mr. Borowski, the composer of this most appropriate setting, has been active in the literary as well as in the musical department of his profession. He writes the historical and analytical program notes for the concerts of the Chicago Symphony Orchestra. Through his music students, his authoritative writing, and his music composition, he has had a wide influence on music culture in this country.

THE ROSE-TREE — MICHAEL PRAETORIUS (born in Kreuzburg in Thuringia, February 15, 1571; died at Wolfenbüttel, February 15, 1621). Praetorius was kapellmeister at Lüneburg; after 1604 organist and secretary to the Duke of Brunswick. His works were voluminous, and his *Musical Treatise* one of the most interesting and important because it gives an insight into the technical history of a period lying between the tri-

umphs of the polyphonic school and the full development of modern music.

Miss Brown has preserved the rare beauty of the traditional text in her allegory.

SABRE SONG (see **THE SONG OF GENERAL BOOM**).

SEA FEVER — **HENRY HADLEY** (born in Somerville, Mass., December 20, 1871; now living in New York). In "Sea Fever" Hadley has written a spirited setting to one of John Masefield's *Salt Water Ballads*. The sweep of the music admirably suggests

"— the flung spray and the blown spume, and the sea-gull's crying."

Hadley is recognized as one of America's prominent young composers with a reputation equally well established in Europe. He has produced a large number of important works of sterling merit in practically every form of composition. The son of a supervisor of school music, Hadley was raised in a musical atmosphere where he received the most careful and thorough musical education. In Europe he conducted opera and orchestras. In America he has served as music director and organist of St. Paul's School, Garden City, New York, and conductor of several of our best symphony orchestras, including the New York Philharmonic Orchestra, the oldest permanent organization of its kind in the United States, where he is now associate conductor.

SNOWFLAKES — **FRIEDRICH GERNSHEIM** (born at Worms, Germany, July 17, 1839; now living in Berlin). Special interest is attached to this composition, because it is the work of one of the oldest living composers of the romantic middle nineteenth century school. Gernsheim has written in all the larger forms except opera, much of his choral music, however, being very dramatic. In this chorus he has deftly handled the beautiful verses by John Vance Cheney, one of the favorite contemporary American poets. Delicately staccato throughout the composition, the canonic entrances of the voices give the illusion of the uninterrupted gentle falling of the snow.

THE SONG OF GENERAL BOOM — *La Grande Duchesse* — **JACQUES OFFENBACH** (born Offenbach-on-Main, June 21, 1819; died in Paris, October 5, 1880). During the days of the Second Empire, France was the center of the world's gayety. The government, intent that the people should forget the republican idea of personal political liberty, encouraged an excess of frivolity which expressed itself extravagantly in many different

directions. It was at this time that a talented young German musician named Levy who had come in 1833 to the Conservatoire in Paris from his native town, Offenbach, arrested the attention of the pleasure-loving populace. Assuming the name of his birthplace, he entered feverishly into the gay life of the capital, giving concerts of a kind to excite curiosity, and in a short time turned "all the frivolities of the Second Empire to his own account and exploited them accordingly." Offenbach wrote prolifically, — 90 operettas in twenty-five years, all of them ironic and witty, poking fun at the artificialities of the age. "He liked a *succès de scandale* and gloried in caricature." In the depths of his heart he was conscious that he was debasing his own genius in purveying to a perverted taste, but his extraordinary talent raised the quality of his work above its purposes. He longed for success of a higher order, and worked years in perfecting *The Tales of Hoffman*. To-day Offenbach is considered among the greatest, probably the supreme composer of music expressive of the spirit of fun. One of Offenbach's masterpieces is *La Grande Duchesse*. Not only has it lived in France, but it has been sung throughout the civilized world; and in America it was made popular by the late Lillian Russell. Indeed, this work was considered by many Lillian Russell's best part. "The Song of General Boom" is, quite apparently, a travesty and parody on serious opera, poking fun at the office of the general of an army. Likewise the "Song of the Sabre" in the opera, as beautiful and as stirring as it is, was intended as a parody.

THE SONG OF THE BELL BUOY — **PHILIP GREELEY CLAPP** (born in Boston, August 4, 1888; now Professor of Music at Iowa University). Mr. Clapp happily combines in his professional career the abilities to write critically of music, to teach it, to organize college and university courses, and to compose important works with authority. Two of his symphonies, the E minor and the E-flat major, were produced in 1914 and 1917 respectively, by the Boston Symphony Orchestra, a tone poem, *Norge*, by the same orchestra in 1909, and a prelude, *In Summer*, by the St. Louis Symphony in 1914. As conductor of one of the large symphony orchestras on tour of the country and as bandmaster in the American Expeditionary Forces, Mr. Clapp has been one of the most prominent younger American musicians.

Herbert Bashford's poem "The Song of the Bell Buoy" has inspired the composer to write a most ingenious musical setting.

Against the rush of the tides buffeting the buoy, depicted in the converging arpeggio passages of the accompaniment, the composer assigns to the voices spirited and yet plaintive melodies. The union of the words and music is so close that the mood of each is perfectly mirrored in the other. From the standpoint of technical construction it is a fine example of thorough-going modern American music.

SPRING FLOWERS — MARGARET RUTHVEN LANG (born Boston, Mass., November 27, 1867; now living in Boston, Mass.). Margaret Ruthven Lang is the daughter of the late B. J. Lang, who for a generation was one of the most potent forces in the cultural and musical life of Boston. Miss Lang has written many compositions of great worth which have found wide use. "Spring Flowers" is characteristic of Miss Lang's work with its graceful and flowing melody, scholarly in form and workmanship. The harmonic scheme is simple, and the part writing fluent and singable.

Nixon Waterman, the Boston poet, is the author of the verse which lends itself admirably to music setting.

SPRING'S MESSAGE — EDWARD BAILEY BIRGE (born in Florence, Mass., June 12, 1868; now living in Bloomington, Indiana). "Spring's Message," an exuberant, joyous, and irresistible poem by W. E. Henley (1849-1903), the author of "Invictus," finds a wholly adequate setting in this chorus by Mr. Birge. It is one of Birge's best works, conceived with a power and spirit of remarkable heartiness and spontaneity. There are splendid contrasts in rhythm and in tonality, and a fine urge and ruggedness in the swinging melody. The part writing is free and strong, but at the same time scholarly and effective. The unison passage at the bottom of page 22 is a splendid stroke, as if to reaffirm "the over-word" that "life's a dream worth dreaming." A dramatic pause in the voices accentuated by an upward sweeping accompaniment intensifies the brilliant closing cadence.

THE STAR-SPANGLED BANNER — JOHN STAFFORD SMITH (born at Gloucester, England, in 1750; died in London, September 21, 1836). As "able organist, efficient tenor singer, excellent composer, and accomplished musical antiquary," Smith assumed a prominent place in English music. He collected an interesting library of old manuscripts which became the basis for his fine work *Musica Antiqua*.

The exact date of the composition of this

tune is not known, probably before the American Revolution.

When Smith first claimed it in his *Fifth Book of Canzonets, Catches, and Glees* published about 1780, it had long been popular as the vehicle for American patriotic songs. This circumstance has given rise to several claims being set up for the American origin of the air.

The patriotic character of the tune with its stirring opening measures along the line of the tonic chord was known to the young Baltimore lawyer, Francis Scott Key. Detained on an English vessel during the night attack on Fort McHenry, September 13-14, 1814, he wrote the first stanza of our national anthem in his anxiety lest the flag might not be flying at dawn. He wrote the other verses ashore. It was immediately published as a broadside and in *The Baltimore American* for September 21, 1814.

THE STARS IN HEAVEN — JOSEF GABRIEL RHEINBERGER (born at Vaduz (Liechtenstein), March 17, 1839; died at Munich, November 25, 1901). Rheinberger's music portrays in a high degree the subjective and mystical expressiveness of the romantic period in which he was born. He was a master of counterpoint and a famous teacher of composition. Many leading American composers were his pupils in Munich, among them George W. Chadwick and Horatio Parker.

Rheinberger's choral works were composed mostly for the excellent choir of the Royal Chapel in Munich, of which he was the director and from which he derived his title of "Hof-Kapellmeister."

In the beautiful part-song, "The Stars in Heaven," both words and music are a perfect embodiment of the spirit of the romantic period, and Rheinberger's setting, characteristic of his genius, is one of the most charming examples of his vocal style.

SUMMER NIGHT — W. OTTO MIESSNER (born at Huntingburg, Indiana, May 26, 1880; now living in Milwaukee). Colorful, romantic, sentimental, and emotional, this chorus exhales the soft pervading spirit of a summer night. All the romance is there — the charm, the exquisite poetry of summer in its full glory. The shimmer of faintly stirring leaves, soft shadows and flowery odors drift dreamlike across our memories, evoked by the flowing melody.

The emotional effect of the song is heightened through the shifting and kaleidoscopic colors, and the novel and stimulating rhythm.

In the treatment of the different sections

there should be flexibility in tempo, and the $\frac{15}{8}$ rhythm should flow smoothly. The conductor should beat the measures in the following manner: down, down, left, right, up; a beat for each dotted quarter-note or group of three eighth notes.

After having supervised music in several cities, Mr. Miessner has for nine years been director of the School of Music of the Milwaukee State Normal School. He is also superintendent of the western session of the American Institute of Normal Methods. His compositions include a Festival Overture for orchestra, incidental music for *As You Like It* and *The Tempest*, a Sonata in E minor for piano, *Art Song Cycles* (for children's voices), a collection of songs called *Love Rhymes*, and the cantata *Queen of May*. He collaborated with the late Horatio Parker, Osbourne McConathy, and Edward B. Birge in the preparation of *The Progressive Music Series*. In addition Mr. Miessner has served his profession by the perfecting of patents which are of great benefit to the teaching of public school music. He is a member of the Educational Council of the Music Supervisors' National Conference.

— THE PUBLISHERS.

SUN AND SHADOW — ARTHUR HINTON (born in Berkenham, Kent, England, November 20, 1869; now living in London). Arthur Hinton, one of the younger English composers, displays a fine individual talent and the English genius for writing good part-songs. In his setting of "Sun and Shadow," Mr. Hinton has given a smooth and melodious interpretation of the graceful poem by Oliver Wendell Holmes (1809-1894). Much of the poet's genial nature went into his writings, and the composer, by the deft handling of his voices, has achieved the same musical geniality. It is interesting to know that Mr. Hinton's wife is the famous concert pianist, Mme. Katherine Goodson.

SWEET INNISFALLEN — CHARLES VILLIERS STANFORD (born in Dublin, Ireland, September 30, 1852; now living in London). Thomas Moore's poetry has never been eclipsed in its expression of true Irish sentiment. Its picturesque charm sheds a glamour over the country and its people. From the traditional Irish tune, Stanford has arranged this charming part song.

SWEET IS TIPPERARY — CHARLES VILLIERS STANFORD (born in Dublin, Ireland, September 30, 1852; now living in London). His critical writings on music and an imposing list of master compositions have placed Sir Charles Villiers Stanford among the greatest contemporary composers. An examination of his works shows that some of the greatest literature has been the inspiration for much of his symphonic and choral

music. In a life-long study of the idiom of Irish music, he has established a recognized preëminence for his compositions in that style. The delightful lyric is the work of Denis A. McCarthy, well known lecturer, editor, and poet.

TEACH ME THY STATUTES (*Ave Verum*) — WOLFGANG AMADEUS MOZART (born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791). Working in an all too brief lifetime, Mozart established the perfection of form which distinguishes the music of the classical period. The sonata, the symphony, the concerto, and the opera received the benefit of his master hand.

Mozart's sacred music was written especially for the Roman Catholic service. "His *Requiem* is the most important, and the *Ave Verum*, although one of the smallest, is perhaps the most exquisite of all for this purpose." Its simplicity is one mark of its universal expression of intense devotion.

The English text is an appropriate paraphrase, by Miss Abbie Farwell Brown, of the One Hundred Nineteenth Psalm.

THE TIDE RISES, THE TIDE FALLS — JULIUS ROENTGEN (born at Leipzig, May 9, 1855; now living at Amsterdam, Holland). The great, gloomy expanses which border the North Sea have been the scenes of innumerable tragedies. Rushing over vast areas, the tides have often swept away the unwary traveler. The experience of such tides was a familiar phenomenon to Longfellow who lived near and knew the Bay of Fundy, where similar tides prevail. Longfellow's verses naturally appealed to the composer, Roentgen, himself familiar with the awesome tragedies of the North Sea shores. Indeed the poet and the composer are one in expressing the note of tragic experience. The incisive cutting of the repeated F# against the A minor chord sends a thrill of foreboding and of never-ending danger. Roentgen has also pictured the ceaseless rushing of the tidal waves one over the other by his treatment of the theme, the female and male voices responding to each other as one wave crowds upon the other.

WATER-LILY, THE — FREDERICK S. CONVERSE (born in Newton, Mass., January 9, 1871; now living in Westwood, Mass.). Frederick S. Converse, one of the younger members of the celebrated group of Boston composers who have played so important a part in the development of American music, has written a number of distinguished musical works, among them several symphonies,

symphonic poems, songs, and the first work by an American composer produced at the Metropolitan Opera, *The Pipe of Desire*. "The Water-Lily" is a splendid example of Converse in a characteristic mood. The turgid, close harmonic texture with its continual suggestion of inner contrapuntal movement, the part-writing with its frequent call for five voices, the sustained melodic line of great beauty, and the constantly varying harmonic scheme are all characteristic of Converse at his best. Except for the modern harmonic treatment, "The Water-Lily" might well have been composed by Robert Schumann. The compositions of Converse show a carefulness and sincerity of workmanship which frequently demand and deserve intelligent and concentrated listening.

WHEN SHIPS PUT OUT TO SEA — W. OTTO MIESSNER (born at Huntingburg, Indiana, May 26, 1880; now living in Milwaukee). In this setting of the poem by Madison Ca-

wein, Mr. Miessner has endeavored to depict the moods and emotions of the sailor boys about to put out to sea and of the loved ones watching on shore. The introduction imitates the clanging of the ship's bells and leads into a lively choral strain full of the spirit, bustle, and excitement incident to departure. Hats and 'kerchiefs wave in the air; there are laughter and tears, intermingled with the motif of remembrance.

The second strophe pictures the possible conflict at sea. Sharp, crisp commands ring out above the roar of the cannon and rattle of bullets suggested by the piano accompaniment. The tumult of the battle wanes as the remembrance motif recurs.

The third strophe reflects the grief of the women for the horrors of war. The recapitulation of the first theme brings all thoughts back to the real present — to the ship and to those putting out to sea. The new modulations of the principal themes are in a more cheerful mood, voicing the hope of "bon voyage" and a happy return.

Classification of Selections for Different Programs

(Numerals refer to suggested programs on pages 336-339.)

- | | |
|---|--|
| America — 3, 4, 7, 9 | I Remember — 15, 45, 47 |
| American Anthem — 7, 9, 15, 31 | I'll Sing Thee Songs of Araby — 18, 34, 38, 45, 47 |
| American Flag, The — 7, 9, 11, 15 | Immortal, The — 12, 15, 16, 30 |
| And the Glory of the Lord — 5, 13, 18, 26, 36, 41 | In the Gypsy's Life — 18, 35, 45, 47 |
| <i>Ave Verum</i> (Teach Me Thy Statutes) — 14, 21, 26, 36, 41 | In the Time of Roses — 14, 21, 33, 38, 45, 47 |
| Benediction (<i>Ave Maria</i>) — 3, 27, 30, 41 | Kerry Dance, The — 22, 31, 32, 47 |
| Boy and the Brook, The — 12, 15, 16, 40, 45, 46, 47 | King's Prayer, The (Lohengrin) — 21, 34, 45 |
| Buie Annajohn — 15, 16, 32, 39, 40, 42 | Land of Our Hearts — 3, 7, 9, 15 |
| By the Yule Log — 5, 15, 16, 28, 31, 40, 47 | Little Lac Grenier — 15, 38, 39, 43, 44, 47 |
| Canadian Boat Song, A — 15, 19, 39, 45, 46, 47 | Lord of Mercy — 5, 7, 9, 27, 30, 41 |
| Caravan Song — 15, 19, 28, 39, 40, 44 | Loving Father — 23, 27, 30, 41 |
| Cavalleria Rusticana (see Opening Chorus) | Lullaby — 21, 28, 45, 47 |
| Chorus of Bacchantes — 14, 20, 29, 34, 39, 40 | Mariners' Song — 15, 37, 43 |
| Chorus of Pilgrim Women — 4, 15, 16, 42 | May Eve — 12, 15, 45, 47 |
| Chorus of the Sons of Japheth — 24, 34, 36, 39, 42 | Mexican Serenade — 8, 15, 16, 39, 43, 45 |
| Cobbler, The — 15, 40, 43 | Mister Moon — 14, 15, 43 |
| Come, My Soul, Thou Must be Waking — 26, 41 | My Heart Ever Faithful — 5, 21, 26, 36, 41 |
| Come Where My Love Lies Dreaming — 8, 15, 31, 33, 45, 47 | National Hymn — 3, 4, 7, 9, 11 |
| Commit Thy Ways — 13, 21, 26, 36, 41 | Native Music — 15, 19, 22, 30, 37, 38, 45, 47 |
| December — 5, 15, 37 | Night Hymn at Sea — 18, 19, 31, 41, 45, 47 |
| Deep in the Soul of a Rose — 15, 45, 47 | Night in the Desert — 15, 19, 31, 39, 45, 47 |
| Emer's Farewell — 22, 32, 33, 37, 38, 45, 47 | Now the Day is Over — 13, 41 |
| Erlking, The — 17, 21, 29, 31, 40, 42 | O God, Our Help in Ages Past — 3, 4, 6, 41 |
| Evening — 15, 30, 37, 45 | Opening Chorus (Cavalleria Rusticana) — 12, 23, 34 |
| Fidelin — 21, 29, 32, 47 | Pack, Clouds, Away — 8, 18, 19, 28, 30, 37 |
| Fireflies — 15, 25, 38, 40 | Pine Tree, The — 15, 17, 31, 39, 45, 47 |
| Flight Into Egypt, The — 5, 20, 36, 41, 45 | Rose-Tree, The — 5, 27, 30, 41 |
| Freedom, Our Queen — 3, 7, 9, 11, 15, 16 | Sabre Song — 20, 35, 43 |
| Hail! Festal Morn — 12, 20, 29, 35, 41 | Sea Fever — 15, 19, 30, 37, 38, 39, 47 |
| Hail, Poesie — 18, 35, 37 | Sevenfold Amen — 3, 4, 9, 41 |
| Hark! Hark! The Lark — 12, 19, 21, 29, 31, 45, 47 | Snowflakes — 5, 6, 21, 28, 31, 40, 45 |
| Harvest Song — 1, 2, 4, 15, 28, 31, 45 | Song of General Boom — 20, 35, 43 |
| Heavens, Resounding, The — 4, 10, 21, 29, 31, 38, 41 | Song of the Bell Buoy — 15, 31, 32, 40, 46 |
| Home Road, The — 3, 7, 15, 37, 38, 47 | Spring Flowers — 12, 15, 45, 47 |
| How Lovely Are the Messengers — 3, 21, 29, 36, 41 | Spring's Message — 12, 15, 19, 45, 47 |
| | Star-Spangled Banner, The — 3, 7, 9, 11, 13, 14 |
| | Stars in Heaven, The — 21, 29, 37, 45 |

Summer Night — 14, 15, 39, 45, 47
 Sun and Shadow — 18, 30, 31, 47
 Sweet Innisfallen — 22, 33, 37, 47
 Sweet is Tipperary — 12, 22, 37, 47

Teach Me Thy Statutes — 14, 21, 26, 36, 41
 Tide Rises, the Tide Falls, The — 21, 28, 39, 40, 42, 44
 Water-Lily, The — 15, 31, 39, 44, 45, 47
 When Ships Put Out to Sea — 3, 15, 39, 40, 42, 46, 47

Suggested Numbers for Occasions throughout the Year

(Titles arranged alphabetically)

- | | | |
|--|---|--|
| (1) Harvest | — Harvest Song | National Hymn
Native Music
Star-Spangled Banner, The |
| (2) Hallowe'en | — Harvest Song | |
| (3) Armistice | — America
Benediction (Ave Maria)
Freedom, Our Queen
The Home Road
How Lovely Are the Mes-
sengers
Land of Our Hearts
O God, Our Help in Ages
Past
When Ships Put Out to Sea | (8) Valentine — Come Where My Love Lies
Dreaming
Mexican Serenade
Pack, Clouds, Away |
| (4) Thanksgiving | — America
Chorus of Pilgrim Women
Harvest Song
The Heavens, Resounding
O God, Our Help in Ages
Past | (9) Memorial Day — America
American Anthem
The American Flag
Freedom, Our Queen
Land of Our Hearts
Lord of Mercy
Sevenfold Amen |
| (5) Christmas | — And the Glory of the Lord
By the Yule Log
December
The Flight into Egypt
Lord of Mercy
My Heart Ever Faithful
Rose-Tree, The
Snowflakes | (10) Arbor Day — The Heavens, Resounding |
| (6) New Year | — O God, Our Help in Ages
Past
Snowflakes | (11) Flag Day — The American Flag
Freedom, Our Queen |
| (7) Patriotic (Lin-
coln's and Washing-
ton's birthdays, etc.) | — America
American Anthem
The American Flag
Freedom, Our Queen
The Home Road
Land of Our Hearts
Lord of Mercy | (12) Spring Festival — Boy and the Brook
Hail! Festal Morn
Hark! Hark! The Lark
The Immortal
May Eve
Opening Chorus — Caval-
leria Rusticana
Spring Flowers
Spring's Message
Sweet is Tipperary |
| | | (13) Baccalaureate — And the Glory of the Lord
Commit Thy Ways
Now the Day is Over |
| | | (14) Commencement — Chorus of Bacchantes
In the Time of Roses
Mister Moon
Summer Night
Teach Me Thy Statutes |

Programs Illustrating Racial and National Characteristics

- | | | |
|---------------|---|--|
| (15) American | — American Anthem
The American Flag
Boy and the Brook
Buie Annajohn
By the Yule Log
Canadian Boat Song, A
Caravan Song
Chorus of Pilgrim Women
The Cobbler
Come Where My Love
Lies Dreaming
December | Deep in the Soul of a Rose
Evening
Fireflies
Harvest Song
The Home Road
I Remember
The Immortal
Land of Our Hearts
Little Lac Grenier
Mariners' Song
May Eve
Mexican Serenade |
|---------------|---|--|

- | | | | | |
|------------------------|--------------------------------------|-------------------|---------------------------------------|--|
| | Mister Moon | | Sea Fever | |
| | Native Music | | Spring's Message | |
| | Night in the Desert | | | |
| | Sea Fever | (20) French | — Chorus of Bacchantes | |
| | Song of the Bell Buoy | | The Flight Into Egypt | |
| | Spring Flowers | | Hail! Festal Morn | |
| | Spring's Message | | Sabre Song | |
| | Summer Night | | Song of General Boom | |
| | The Water-Lily | | | |
| | When Ships Put Out to Sea | (21) German | — Ave Verum (Teach Me Thy Statutes) | |
| (16) American Poets | — The Boy and the Brook | | Commit Thy Ways | |
| | Buie Annajohn | | The Erlking | |
| | By the Yule Log | | Fidelin | |
| | Freedom, Our Queen | | Hark! Hark! The Lark | |
| | The Immortal | | The Heavens, Resounding | |
| | Mexican Serenade | | How Lovely Are the Mes- | |
| | When Ships Put Out to Sea | | sengers | |
| (17) Continental Poets | — Chorus of the Sons of Japheth | | In the Time of Roses | |
| | The Erlking | | The King's Prayer | |
| | The Pine Tree | | Lullaby | |
| (18) English | — And the Glory of the Lord | | My Heart Ever Faithful | |
| | Hail, Poesie | | Snowflakes | |
| | I'll Sing Thee Songs of Araby | (22) Irish | Stars in Heaven | |
| | In the Gypsy's Life | | The Tide Rises, the Tide Falls | |
| | Night Hymn at Sea | | — Emer's Farewell | |
| | Pack, Clouds, Away | | The Kerry Dance | |
| | Sun and Shadow | | Native Music | |
| (19) English Poets | — Canadian Boat Song, A Caravan Song | (23) Italian | Sweet Innisfallen | |
| | Hark! Hark! The Lark | | Sweet is Tipperary | |
| | Native Music | | — Loving Father | |
| | Night Hymn at Sea | (24) Russian | Opening Chorus — Cavalleria Rusticana | |
| | Night in the Desert | | — Chorus of the Sons of Japheth | |
| | Pack, Clouds, Away | (25) Scandinavian | — Fireflies | |

Programs Illustrating Periods in Music History

- | | | | |
|-----------------------|-------------------------------------|---------------|--------------------------------|
| (26) Classical | — And the Glory of the Lord | | Harvest Song |
| | Ave Verum (Teach Me Thy Statutes) | | Lullaby |
| | Come, My Soul, Thou Must Be Waking | | Pack, Clouds, Away |
| | Commit Thy Ways | | Snowflakes |
| | My Heart Ever Faithful | | The Tide Rises, the Tide Falls |
| (27) Early Polyphonic | — Benediction (Ave Maria) | (29) Romantic | — Chorus of Bacchantes |
| | Lord of Mercy (O Bone Jesu) | | The Erlking |
| | Loving Father (Jesu Dulcis Memoria) | | Fidelin |
| | Rose-Tree, The | | Hail! Festal Morn |
| (28) Modern | — By the Yule Log | | Hark! Hark! The Lark |
| | Caravan Song | | The Heavens, Resounding |
| | | | How Lovely Are the Mes- |
| | | | sengers |
| | | | Stars in Heaven |

Programs Illustrating Types of Choruses

- | | | | |
|---|-------------------------------------|--|--------------------|
| (30) A Cappella
(Unaccompanied Choruses) | — Benediction (Ave Maria) | | Native Music |
| | Evening | | Pack, Clouds, Away |
| | The Immortal | | Rose-Tree |
| | Lord of Mercy | | Sea Fever |
| | Loving Father (Jesu Dulcis Memoria) | | Sun and Shadow |

- | | | |
|----------------|--|--|
| (31) Art Song | — American Anthem
By the Yule Log
Come Where My Love
Lies Dreaming
The Erlking
Hark! Hark! The Lark
Harvest Song
The Heavens, Resounding
The Kerry Dance
Night Hymn at Sea
Night in the Desert
Pine Tree
Snowflakes
Song of the Bell Buoy
Sun and Shadow | In the Gypsy's Life
Sabre Song
Song of General Boom |
| (32) Ballads | Buie Annajohn
Emer's Farewell
Fidelin
The Kerry Dance
Song of the Bell Buoy | (36) Oratorio
— And the Glory of the Lord
Ave Verum (Teach Me
Thy Statutes)
Chorus of the Sons of
Japheth
Commit Thy Ways
The Flight into Egypt
How Lovely Are the Mes-
sengers
My Heart Ever Faithful |
| (33) Folk Song | — Come Where My Love
Lies Dreaming
Emer's Farewell
In the Time of Roses
Sweet Innisfallen | (37) Part-Song
— December
Emer's Farewell
Evening
Hail, Poesie
The Home Road
Mariners' Song
Native Music
Pack, Clouds, Away
Sea Fever
Stars in Heaven
Sweet Innisfallen
Sweet is Tipperary |
| (34) Operatic | — Chorus of Bacchantes
Chorus of the Sons of
Japheth
The King's Prayer (Lohen-
grin)
Opening Chorus — Caval-
leria Rusticana | (38) Strophic Song
— Emer's Farewell
Fireflies
The Heavens, Resounding
The Home Road
I'll Sing Thee Songs of
Araby
In the Time of Roses
Little Lac Grenier
Native Music
Sea Fever |
| (35) Operetta | — Hail! Festal Morn
Hail, Poesie | |

Programs Illustrating Styles of Writing

- | | | |
|------------------|--|---|
| (39) Atmosphere | — Buie Annajohn
Canadian Boat Song, A
Caravan Song
Chorus of Bacchantes
Chorus of the Sons of
Japheth
Little Lac Grenier
Mexican Serenade
Night in the Desert
Sea Fever
Summer Night
The Tide Rises, the Tide
Falls
The Water-Lily
When Ships Put Out to Sea | (41) Devotional
— And the Glory of the Lord
Ave Verum (Teach Me
Thy Statutes)
Benediction (Ave Maria)
Come, My Soul, Thou
Must be Waking
Commit Thy Ways
The Flight into Egypt
Hail! Festal Morn
The Heavens, Resounding
How Lovely Are the Mes-
sengers
Lord of Mercy (O Bone
Jesu)
Loving Father (Jesu Dulcis
Memoria)
My Heart Ever Faithful
Night Hymn at Sea
Now the Day is Over
Rose-Tree |
| (40) Descriptive | — Boy and the Brook
Buie Annajohn
By the Yule Log
Caravan Song
Chorus of Bacchantes
The Cobbler
The Erlking
Fireflies
Snowflakes
Song of the Bell Buoy
The Tide Rises, the Tide
Falls
When Ships Put Out to Sea | (42) Dramatic
— Buie Annajohn
Chorus of Pilgrim Women
Chorus of the Sons of
Japheth
The Erlking
The Tide Rises, the Tide
Falls
When Ships Put Out to Sea |

- | | | |
|--|---|---|
| <p>(43) Humorous</p> <p>(44) Impressionistic</p> <p>(45) Lyric</p> | <p>— The Cobbler
Little Lac Grenier
Mariners' Song
Mexican Serenade
Mister Moon
Sabre Song
Song of General Boom</p> <p>— Caravan Song
Little Lac Grenier
The Tide Rises, the Tide Falls
The Water-Lily</p> <p>— Boy and the Brook
Canadian Boat Song, A
Come Where My Love Lies
Lies Dreaming
Deep in the Soul of a Rose
Emer's Farewell
Evening
The Flight into Egypt
Hark! Hark! The Lark
Harvest Song
I Remember
I'll Sing Thee Songs of Araby
In the Gypsy's Life
In the Time of Roses
The King's Prayer (Lohengrin)
Lullaby
May Eve
Mexican Serenade
Native Music
Night Hymn at Sea
Night in the Desert
Snowflakes
Spring Flowers
Spring's Message
Stars in Heaven</p> | <p>Summer Night
The Water-Lily</p> <p>(46) Program</p> <p>— Boy and the Brook
Canadian Boat Song, A
The Erlking
Song of the Bell Buoy
When Ships Put Out to Sea</p> <p>(47) Sentimental</p> <p>— Boy and the Brook
By the Yule Log
Canadian Boat Song, A
Come Where My Love Lies
Dreaming
Deep in the Soul of a Rose
Emer's Farewell
Fidelin
Hark! Hark! The Lark
The Home Road
I Remember
I'll Sing Thee Songs of Araby
In the Gypsy's Life
In the Time of Roses
The Kerry Dance
Little Lac Grenier
Lullaby
Native Music
Night Hymn at Sea
Night in the Desert
Sea Fever
Spring Flowers
Spring's Message
Summer Night
Sun and Shadow
Sweet Innisfallen
Sweet Is Tipperary
The Water-Lily
When Ships Put Out to Sea</p> |
|--|---|---|

Vocal Classification

Four-Part Choruses

America
American Flag, The
And the Glory of the Lord
Ave Maria (*see* Benediction)
Ave Verum (*see* Teach Me Thy Statutes)
Benediction
Buie Annajohn
By the Yule Log
Canadian Boat Song, A
Caravan Song
Cavalleria Rusticana — Opening Chorus
Chorus of Bacchantes
Chorus of the Sons of Japheth
Cobbler, The
Come, My Soul, Thou Must Be Waking
Commit Thy Ways
December
Emer's Farewell to Cucullain
Erlking, The
Evening
Fireflies
Flight into Egypt
Hail! Festal Morn
Hail, Poesie
Harvest Song

Heavens, Resounding, The
Home Road, The
How Lovely Are the Messengers
Immortal, The
In the Gypsy's Life
Jesu Dulcis Memoria (Loving Father)
Land of Our Hearts
Little Lac Grenier
Lord of Mercy
Loving Father
Lullaby, A
Mariner's Song
May Eve
Mexican Serenade
National Hymn
Native Music
Night in the Desert
Now the Day is Over
O Bone Jesu (Lord of Mercy)
O God, Our Help in Ages Past
Pack, Clouds, Away
Pine Tree, The
Rose-Tree, The
Sea Fever
Sevenfold Amen
Snowflakes
Song of the Bell Buoy

Spring Flowers
 Spring's Message
 Star-Spangled Banner, **The**
 Stars in Heaven, **The**
 Summer Night
 Sun and Shadow
 Sweet Innisfallen
 Sweet Is Tipperary
 Teach Me Thy Statutes
 Tide Rises, the Tide Falls, **The**
 Water-Lily, **The**
 When Ships Put Out to Sea

Solos for One Voice or Unison Choruses

American Anthem
 Home Road, **The**
 I'll Sing Thee Songs of Araby
 In the Time of Roses
 My Heart Ever Faithful

Two-Part Choruses

American Anthem
 Chorus of Pilgrim Women
 Mister Moon
 Night Hymn at Sea

Three-Part Choruses

Deep in the Soul of a Rose
 Hark! Hark! The Lark
 I Remember

Choruses with Solos and Miscellaneous arrangements

Boy and the Brook, **The**
 Come Where My Love Lies Dreaming
 Fidelin
 Freedom, Our Queen
 Kerry Dance, **The**
 King's Prayer, **The**
 Sabre Song

Song of General Boom
 Summer Night
 When Ships Put Out to Sea

A Cappella (polyphonic school)

Benediction (Ave Maria)
 Dresden Amen
 Lord of Mercy
 Loving Father
 Sevenfold Amen
 The Rose-Tree

Part-Songs (accompaniments ad lib.)

December
 Emer's Farewell
 Evening
 Hail, Poesie
 The Immortal
 Native Music
 Pack, Clouds, Away
 Sea Fever
 The Stars in Heaven
 Sun and Shadow
 Sweet Innisfallen
 Sweet Is Tipperary

Hymns and Patriotic Choruses

America
 American Anthem
 The American Flag
 Come, My Soul, Thou Must be Waking
 (Dresden Amen)
 Freedom, Our Queen
 The Home Road
 Land of Our Hearts
 National Hymn
 Now the Day Is Over
 O God, Our Help in Ages Past
 (Sevenfold Amen)
 The Star-Spangled Banner

Classification by Composers and Poets

Composer	Author or source	Title	Page
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	<i>St. Matthew's Passion</i>		
	English, John S. Dwight	Commit Thy Ways	152
Balfe, Michael William	<i>The Bohemian Girl</i>	My Heart Ever Faithful	46
Barnby, Joseph	Sabine Baring-Gould	In the Gypsy's Life	262
* Beach, Mrs. H. H. A.	Thomas S. Jones, Jr.	Now the Day Is Over	310
Beethoven, Ludwig van	C. B. Rich	May Eve	130
Berlioz, Hector	<i>The Flight Into Egypt</i>	The Heavens, Resounding	27
* Birge, Edward Bailey	Joseph Rodman Drake	The Flight Into Egypt	93
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* Borowski, Felix	George L. Osgood	The Pine Tree	277
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* Busch, Carl	Henry W. Longfellow	Fireflies	266
* Cadman, Charles Wakefield	Samuel Francis Smith	The Boy and the Brook	58
Carey, Henry	John Alden Carpenter	America	294
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* Chadwick, George Whitefield	Alfred H. Hyatt	Buie Annajohn	189
	Josephine P. Peabody	Caravan Song	2
	Alfred H. Hyatt	Chorus of Pilgrim Women	227
	John Hall Ingham	Deep in the Soul of a Rose	247
	William H. Drummond	Land of Our Hearts	1
	Arthur Guiterman	Little Lac Grenier	295
	Bliss Carman	Mexican Serenade	29
* Clapp, Philip Greeley	Herbert Bashford	Mister Moon	147
Clay, Frederic	<i>Lalla Rookh</i>	The Song of the Bell Buoy	207
* Cole, Rossetter G.	John Vance Cheney	I'll Sing Thee Songs of Araby	224
* Converse, Frederick S.	Mary Frances Butts	Evening	173
Croft, William	Isaac Watts	The Water-Lily	114
* Daniels, Mabel W.	Dora Read Goodale	O God, Our Help in Ages Past	311
* Farwell, Arthur	Robert Southey	Harvest Song	73
* Foote, Arthur	Thomas Moore	Night in the Desert	219
Foster, Stephen Collins	Stephen Collins Foster	A Canadian Boat Song	153
* Gernsheim, Friedrich	John Vance Cheney	Come Where My Love Lies Dreaming	215
Gounod, Charles François	<i>Philemon and Baucis</i> , Tr. by Abbie Farwell Brown	Snowflakes	90
* Hadley, Henry	Cale Young Rice	Chorus of Bacchantes	65
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* Herbert, Victor	Samuel Lover	Come, My Soul, Thou Must Be Waking	310
* Hinton, Arthur	Oliver Wendell Holmes	Native Music	49
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* Kaun, Hugo	Edith Sanford Tillotson	American Anthem	300
* Kelley, Edgar Stillman	Clinton Scollard	A Lullaby	252
* Lang, Margaret Ruthven	Nixon Waterman	By the Yule Log	103
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* Miessner, W. Otto	William O. Lord	How Lovely Are the Messengers	76
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Naumann, Johann Gottlieb	<i>La Grande Duchesse</i>	Teach Me Thy Statutes	173
Offenbach, Jacques	<i>La Grande Duchesse</i>	Dresden Amen	309
	English translations by Abbie Farwell Brown	Sabre Song	248
		The Song of General Boom	24
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